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THE  
ART-JOURNAL.



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# THE ART-JOURNAL

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## THE ART-JOURNAL.

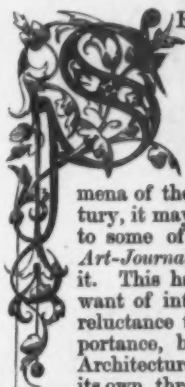


LONDON, OCTOBER 1, 1865.

ECCLESIASTICAL  
ART-MANUFACTURES.

## I. ECCLESIASTICAL SCULPTURE.

BY THE REV. EDWARD L. CUTIS, B.A.



BEING that Architecture is one of the most important of the Fine Arts, and that the revival of the mediæval style of the Art has been one of the most remarkable phenomena of the last quarter of a century, it may have appeared strange to some of our readers that the *Art-Journal* has seemed to ignore it. This has not arisen from any want of interest in the subject, or reluctance to acknowledge its importance, but from the fact that Architecture having periodicals of its own, through which its interests are more amply represented than they could be in a journal which devotes itself to the sister Arts besides, we do it no injustice by excluding it from our columns, while we leave ourselves more room to deal with the Arts of Painting and Sculpture, and with the application of all the Arts to the uses of common life. These are the reasons why Gothic architecture, by which our old churches are being restored to their ancient beauty, and which is dotting the country over with hundreds of new ones rivalling the old in excellence, has been allowed to remain unnoticed in these pages.

The spirit which has thus restored our old churches and built new ones, and in so doing gradually raised the revived Gothic architecture to its present high point of excellence, is proceeding to adorn the buildings and to supply them with the requisite furniture, and in so doing is creating new schools of Gothic sculpture and painting, and has called into existence new branches of ecclesiastical Art-manufacture. During the last few years these branches of Art-design have made remarkable progress in the originality and beauty of their design, and the excellence of their workmanship; while some individual works which have been lately produced are on a scale of sumptuous grandeur, and of a degree of excellence as works of Art, that make them worthy to be compared with the finest mediæval works which have come down to us. Such works as these fall directly within the scope of the *Art-Journal*, and demand from us a careful attention; and we propose therefore to devote several papers to a general survey of the various branches of ecclesiastical work of which we have been speaking. In the present paper we shall deal with the subject of Ecclesiastical Sculpture.

First of all, it requires some consideration how far the highest type of sculpture is applicable to Gothic architecture. Some years ago, indeed, there was a lively discussion in the columns of one of the journals devoted to architecture, as to the relations between sculpture and Gothic architecture. A gentleman, who is himself an enthusiastic admirer of Gothic architecture, and at the same time one of our best sculptors, maintained that the highest type of sculpture was not compatible with the Gothic style of architecture. This assertion, of course, called forth a warm denial on the part of the Gothic revivalists, jealous of the honour of their art. It was easy for them to point out that, as a matter of fact, in ancient Gothic architecture, sculpture was very largely employed—in the shape of mouldings to every constructional line of the building; in the enrichment of the capitals and bosses, and other emphatic points in the construction; in sculptured tympana, and screens, and reredoses, and shrines, and tombs. That there was hardly any limit to the extent to which it might be applied; as in the covering of whole façades with single statues or scriptural subjects, as in the west fronts of Exeter and Wells Cathedrals. It was easy, too, to show that some of the examples of Gothic sculpture, as the capitals and angle posts of the Doge's palace, the south door of Lincoln, and the west front of Wells, had received the highest testimony to their artistic excellence.

Still, we are disposed to think that there was some truth in the assertion that Gothic architecture is incompatible with the highest style of sculpture; that is, we should at once feel the incongruity if the finest existing statuary were placed in the finest of our Gothic churches. The whole spirit of the piece of sculpture would be felt to be inharmonious with the Gothic architecture.

But we believe that, although this is a truth, it is not the whole truth, and that we need to look a little more deeply into the question. All the finest existing statuary is Greek, or of the Greek school. Now Greek sculpture is the expression of a particular tone of mind which we call the "classical;" mediæval Gothic architecture is the expression of a different state of mind, which we call the "romantic." The classical and the romantic are two opposite poles, between which the human mind seems to oscillate. No wonder that, when we put together the highest expression of one state of mind, and the highest expression of the opposite state, we find that they do not harmonise with one another. How is it that men of high intellect and cultivated taste now take delight—it would seem equal delight—in both of them? It appears to us that it is because our minds have sympathies with both. If we may quote from words of our own which have been uttered elsewhere,—"We of this generation are in a peculiar transition phase of mind. We stand between the classical spirit in which we were brought up, in whose literature our youthful minds were thoroughly steeped, and the romantic spirit which is reviving in such strength that it seems destined to take full possession of the age. Thus we have strong affinities with both, and can heartily admire a Gothic cathedral one day, and Phidias's marbles the next. They are incongruous one with the other. One is the expression of the Greek mind of the fifth century before Christ, and the other of the thirteenth century after Christ; no wonder they are incongruous one with the other. But what is more important than that they are both incongru-

ous with us at this moment. For we take leave to assert that Gothic architecture is not in harmony with the mind of the present age, is not adapted to our present knowledge and tastes and habits. It is not possible that it should be. An Englishman of the nineteenth century is a very different man from an Englishman of the thirteenth or fourteenth centuries. We do not say that he is better, or that he is worse; perhaps he is better in some respects, and worse in others; all we say is, that he is very different. If, then, the Gothic architecture was the genuine outcome of the mind of the thirteenth and fourteenth centuries, the embodiment of their tastes and satisfaction of their needs, the shell which the mankind of that age had secreted out of the necessities of its organisation and habits for itself to live in, it is not probable that the mankind of this age can creep into it, and find that it equally fits our very different developments, and is equally adapted to our very different habits, and wants, and tastes. Again, we venture to assert that the classical sculpture is not in harmony with the mind of the present age. It was the genuine expression of the mind of the gay, subtle, sensuous, earthly, idolatrous Greek, and it is impossible that it should be in harmony with the nature of the grave, practical, moral Englishman. There are elements in each with which we sympathise; with the natural simplicity and human truthfulness of classical sculpture, and with the religious feeling and vague aspiration of Gothic architecture. Therefore it is that we admire both; but neither of them can satisfy our whole nature. We shall, perhaps, make clearer what we mean if we say that we modern Englishmen are more like the practical, unæsthetic, conquering, ruling, cosmopolitan Romans, than like either sensuous Greeks or chivalric Goths. The only thoroughly original and characteristic works which we have executed in this age are our great engineering works, in which no one fails to recognise the resemblance to the great works of imperial Rome. And any Art which is the real outcome of the age must give expression to these elements of scientific knowledge and massive energy. But we are also a highly civilised, wealthy, refined, and luxurious people, familiar with every choice gift of nature, and every valuable production of man, in every climate of the world. And the Art which is really to satisfy our mind and heart and soul must be something much more than the result of the bold conception, and scientific plan, and durable workmanship of the civil engineer. Gothic and classical Art, we say, are not only inharmonious with each other, but they are inharmonious with ourselves. But what the modern Gothic architects of the most advanced school are trying to do is, to take the old Gothic merely as a basis, and to try to develop it into a style which shall satisfy all our wants and tastes. And so of the modern sculptor we should say that he is trying to add to the beautiful, truthful, graceful forms of Greek Art, something of our modern thought, and feeling, and religion, if we did not find so many of our high-class sculptors still engaged on conventional Venuses, and nymphs, and allegories. The real question as between the three sister Arts of architecture, sculpture, and painting, is this: if out of the Gothic basis which they have adopted, our Gothic artists shall succeed at length in their attempt to develop a new style of architecture which shall be really an expression of the mind of the present day; and if the sculptors, out of the Greek basis from which they take their departure, shall succeed in developing a



new style of sculpture, which shall equally be an expression of the mind of this generation; and if the painter, starting from the Pre-Raphaelite basis, shall succeed in giving us a new style of painting, which shall also embody the spirit of the age; will it be found at last that there is any incongruity among the results produced by the sister Arts? We venture to say there will not. There is only one Art, though it may take various modes of embodiment—prose or poetry, painting, sculpture, or architecture. It is only where a race of men have lost the living Art tradition, and have fallen upon a period of antiquarianism and eclecticism, and the artists who practise one form of Art borrow from one source, and they who practise another form of Art from another source, that there is any incongruity between contemporary Arts. If we could sweep all the monuments of ancient Art out of existence, and erase from our own minds all the impressions which they have produced there, and begin anew with nothing but nature, and our own instincts and tastes, to guide us, then the artists would all be in harmony, and we should have no doubt about the speedy rise among a people like ourselves of a great school of Art. But we cannot destroy the monuments of mankind from the Pyramids downwards, and we can never divest our own minds of the results of their education. All that we can do is, to endeavour to extract sound principles of Art from all past phases of Art; to avoid prejudice and copyism; to study nature above all; and having cultivated our minds and souls with true and high feelings, and healthful tastes, then to be not afraid to follow our own instincts."

Without further preface we proceed to introduce and to describe some of the works which we have selected as examples of what a young and rising school of sculptors is doing to bring their art more in harmony with the most advanced forms of the revived Gothic architecture, and in harmony with the demands of our own wants and tastes. Fig. 1 is a good example of a design for a font, in which, while the conventional forms of Gothic are preserved in the general contour, there is a considerable amount of originality in the details, and a high degree of artistic skill has been employed upon the work. The font is one which was executed for Bombay Cathedral; the general design is by an amateur and a clergyman, the Rev. C. Boutell; the sculpture is by Mr. Forsyth. It will be seen that the general form is a bold circular bowl, carried on a central pier and four detached shafts, which stand upon a cruciform base. Four medallions containing appropriate Scripture subjects, sculptured in bas-relief, are introduced upon the sides of the bowl; the upper and lower margins are enriched with elegant patterns, and an enriched band round the middle carries the text—"SUFFER LITTLE CHILDREN TO COME UNTO ME, AND FORBID THEM NOT, FOR OF SUCH IS THE KINGDOM OF HEAVEN." The capitals of the four supporting columns are carved with foliage and flowers; the shafts are of coloured marble. The breadth of the general design, the elegance of the enrichment, and the excellence of the sculpture, combine to make this font a very satisfactory example of modern design.

We have before us a photograph of another font designed for Dunkeld, in which the same general elements of form are treated with details of fourteenth century character, with successful result. The circular bowl has simple mouldings at its upper and lower edges, and the whole space between is occupied by four large ogee quatrefoils touching the upper and lower mouldings

and each other. The outer moulding of the quatrefoils is enriched with ball-flower, and the spandrel spaces between the quatrefoils are occupied by well-designed foliage. The quatrefoils contain subjects from the life of our Lord, sculptured in bas-relief,

of considerable merit, by Mr. Forsyth. The base consists of a central column and four shafts, as in the Bombay font, but the central column is larger in proportion, and the four shafts are attached, and the whole is of the same stone as the bowl.



FONT OF BOMBAY CATHEDRAL.

The capitals of the shafts have elegant sculptured foliage of conventional Gothic character; the base mouldings run continuously round the central column and its attached shafts, and bind them into one.

We give an engraving of another font of

still more elaborate character, designed by Mr. Slater, and executed by Mr. Forsyth for Lichfield Cathedral. The general design is a square bowl with its angles cut off, so as to form an irregular octagon, supported on a central pier and angle



FONT OF LICHFIELD CATHEDRAL.

shafts of coloured marbles. The sides of the bowl are divided into panels, enriched with marble shafts. In the four angle faces are four saintly figures; on the sides are four historical sculptures in bas-relief, of great excellence of design and

execution. The subjects are Noah and his Family entering into the Ark, the Passage of the Red Sea, the Baptism and the Resurrection of our Lord. The engraving serves to represent the general design of the font, and to save us a longer description,



but does not do justice to the excellence of the sculpture, or to the rich effect of the white marble bowl and the variously coloured shafts.

Another class of fonts depends not so much upon sculpture for its beauty as upon the effect produced by the skilful use of different coloured stones and marbles. We shall probably have occasion hereafter to notice that this use of coloured marbles, the consequence of the study which has lately been given so largely to Italian Gothic, is rapidly increasing, and promises to be one important cause of a great modification in the modern practice of the Gothic school of design. One of the earliest remarkable examples of this style is Mr. Butterfield's font, in All Saints', Margaret Street, which is a successful example of originality of form and harmony of colour,



FONT OF WHITLEY CHURCH, CHESHIRE.

but is a little defective in the quality of the small amount of sculptured decoration introduced in it. We should have been tempted to give a representation of it, but that a large and excellent woodcut by Mr. Jewitt has already been published in the *Building News*.

Lastly, there are some fonts in whose design the conventional forms of Gothic Art have no place. Thorwaldsen's famous font, which consists of a kneeling angel holding a shell, is one that has been lately popularised among us by a small model in "Parian," and by a rather coarse copy adapted to the purpose of a fountain at the corner of the churchyard of St. Clement Danes.

We give in the accompanying woodcut a representation of another very charming

design for a font, which was executed for Whitley Church, Cheshire. The church is Renaissance in character, and the artist very properly concluded that a conventional Gothic font would be out of keeping with the building in which it was to be placed; and to this circumstance we are indebted for a design which, if we mistake not, is of a very high degree of excellence. The model of it was exhibited in the International Exhibition of 1862. It hardly needs much description. Four kneeling angels support a large circular marble bowl, whose exterior is very elegantly enriched with bands of ornament in low relief. It is quite true that the whole design has nothing of conventional Gothic about it, but it is equally free from the earthliness of Renaissance; and, with some modification perhaps in the ornamental pattern with which the bowl is enriched, we do not see why such a font should not be placed in any Gothic church, ancient or modern. The cover of the font is another work of Art, very elegant in itself, and probably forming the connecting link between the style of the font and that of the work with which it was to be surrounded. If the font were to be introduced into a Gothic church, the cover would perhaps require remodelling, and the artist has given ample proof in other works, some of them mentioned and illustrated in this paper, that he possesses the Gothic feeling, and could as successfully design a Gothic cover which would carry his beautiful font up into harmony with Gothic surroundings as this carries it down towards the features of a Renaissance church. There can surely be no question that a work like that at Lichfield, with compartments of historical sculpture, or like the poetical and graceful design at Whitley, possesses an interest which does not attach to a mere conventional Gothic design, however excellent, or a mere pattern of colour, however choice the material or successful the combination may be.

Another part of the church into which sculpture of a high class is being rather largely introduced, is in the reredos or ornamental screen on the east wall of the church behind the altar. It has always been usual to adopt some such means of giving an artistic importance to this which is ritually the highest point of the building. During the prevalence of the Renaissance taste, it was usual to panel the east end, and sometimes to return the panelling along the side walls of the *sacrarium*, that is, the space within the altar rails. Many of our London and town churches still possess reredoses of elaborate character, with Corinthian columns and cornices, cherubim and festoons of fruit and flowers, carved in wood; and some of them have considerable merit in point of execution. It was not unusual also to put a large painting of some appropriate subject in the centre, which went by the conventional name of an "altar-piece;" and sometimes the side panels also contained paintings, Moses and Aaron being favourite subjects. With the revival of Gothic came a fashion for stone reredoses; which at first consisted of Gothic panelling or tabernacle work, with rows of empty canopied niches. When a piece of sculpture was first introduced in the centre panel of one of these reredoses, people were disposed to take alarm at the novelty. But that has all gone by. We have had so many novelties, that our unreasoning conservatism has been thoroughly broken down. We no longer suspect anything merely because it is new. Things which were first introduced by a particular

school within the Church, and were therefore at first looked upon as party badges, have long since been adopted by all parties; and we are all prepared now to judge things on their merits.

Out of the many sculptured reredoses which have been executed during the last few years, we can only mention a few of superior merit with which we happen to have some acquaintance, omitting others which probably are of equal excellence. The reredos of the restored church of Sherborne Minster is one which deserves mention. In general form it consists of a moulded base and ornamented plinth, which rises just above the altar-table. Upon this stand two square panelled piers, with a triple projecting canopy between them to protect the sculpture beneath. The canopy does not run up into spires, but is finished off with the piers, at the height of the sill of the east window, with a rich horizontal cornice. The space between the piers and beneath the canopy is divided horizontally into two unequal spaces. The lower space, which is the lesser in height, is formed into a subordinate screen of three elaborately cusped and ornamented ogee arches, beneath which, and behind the shafts which carry them, is a bas-relief of the Last Supper. The upper space is undivided, and is occupied by a large bas-relief of the Ascension. The general architectural design is by Mr. Slater, the sculpture is by Mr. Forsyth, and is of very superior character.

Another reredos, from Hereford Cathedral, we have been by an accident prevented from engraving as an illustration of this class of works. It stands under the Norman arch which opens out of the sacrarium into the Lady Chapel beyond. The screen occupies the lower part of the arch; over it the eye ranges among the elegant pillars and arches of the early English Lady Chapel; the nearest of these pillars stands in the middle behind the screen, and presents a flat spandrel space to the spectator, which has been crusted over with sculpture. The whole is contained by the severe Norman arch as in a frame, and the effect is remarkably picturesque. The reredos itself is divided horizontally into two stages. The lower stage consists of five large elaborately cusped quatrefoil panels, carved in white marble, the foils being inlaid with coloured marbles. The upper stage consists of a solid screen, backing a series of five gabled arches of Geometrical Gothic style. The arches are moulded, the gables pierced and crocketed, the capitals carved in the most sumptuous manner; the short shafts which carry the arches are of coloured marble, and above them is another series of short shafts of similar material carried on carved brackets, whose capitals, which rise above the horizontal cornice of the solid screen, serve as pedestals for a series of statuettes. Beneath the series of arches are introduced five bas-reliefs of scriptural subjects; beginning from the north they are—the Agony, Bearing the Cross, the Crucifixion, the Resurrection, and the Raising of Lazarus. On the whole, it is a large and fine work, and one of the most important of its class. It will not be forgotten by our readers that this cathedral possesses also the magnificent metal-work rood-screen which attracted so much attention at the recent International Exhibition, and which is undoubtedly the finest piece of metal-work which has been executed in England in modern times.

Lastly, we present to the reader an engraving of the doorway of the Digby Chapel of Sherborne Minster, as one of the best and most characteristic examples with which

we have met, of the two parts of the subject of modern Gothic sculpture. First, in the mouldings of the doorway, we have an example of the sumptuousness and growing originality of the style of ornamentation which are characteristic of the most advanced works of the modern Gothic school. This portion of the work is from the design of Mr. Slater; in general effect it resembles the famous *Portail Occidental* of Rouen Cathedral, though there is so much of difference between them as to leave it very doubtful whether the one was consciously suggested by the other. The richness of the arch-mouldings is thoroughly carried out in the piers and columns which support them, and the effect of richness is increased by the introduction of marbles of different colours in the shafts of the columns. The execution of the details, which can be only indicated in a sketch on the scale of our illustration, is of the highest excellence.

The tympanum affords us one of the best efforts we have yet seen of the modern Gothic school of sculpture. It is the work of a young artist, Mr. Redfern, from whom we may expect still greater things. Some remarks with which we have been favoured by the artist, in explanation of his own conception, cannot but be interesting to

those who really desire to appreciate a work of Art. "I have endeavoured to keep prominent more particularly three of the elements of true Gothic: rigidity, so essential to architectural sculpture and the dignity of the subject in hand; profuseness, so characteristic of the ornamental details of the doorway; and changefulness or motion, which the word 'resurrection' suggests. For the sake of the last I have introduced three angels and two stones, without, I hope, running counter to Christian Iconography. The heaving of the two stones apart conveys a better and grander idea of the opening up of the tomb, and leads one more easily in subtle thought to the second resurrection, when the graves shall yawn and give up the hidden dead, than the representation of a single stone. The three angels, lending as much to profuseness as to changefulness or motion, supply what has purposely been lost in the figure of our Lord, and in the sleeping soldiers, in order to gain dignity and repose. Dignity, I hope, has been attained by making our Lord stepping erect and firm from the mouth of the tomb, with all action reduced to a forward movement of the right foot, and a gentle outspreading of the arms, as if to receive to His wounded breast redeemed mankind, the right hand



DOORWAY OF THE DIOBY CHAPEL, SHERBORNE MINSTER.

raised in blessing, and the left bearing the banner of the resurrection. This treatment, I hope, is better than suspending the figure in the air, which, for the simple reason of its being so unsculpturesque, ought sparingly to be resorted to, but which is too often seen in modern ecclesiastical sculpture. Repose, too, so essential to all sculpture, I trust I have made felt in the posing of the sleeping soldiers and the disposition of the draperies, which proceed to the rigid in the perpendicular lines of the doorway of the tomb, in the background, and in the lines of the stones, and in the placing of all the figures. I have ignored perspective as much as possible in this as in all my reliefs, because the best examples of sculpture have taught me to do so, and in the subject of the 'Agony in the Garden' [referring to the sculptures on the Westropp monument in Limerick Cathedral, which we may have to describe hereafter], where I have been compelled into the use of it, I have endeavoured to give it a treatment that does not aim at betraying us into the belief that we are looking at a picture. I have also desired to attain something of the flatness of treatment which the Elgin marbles possess, and

teach us to be so necessary in bas-relief for the spreading of broad lights which drive the shadows into the background, and make the definition of the figures plain when at a distance from the eye. It is this flatness which makes reliefs which possess it so different from those which seem to have figures in the round, half buried in the background, and even from those in alto with the round treatment, which must always appear at a disadvantage when removed from the eye. Most Gothic architects seem to be blind to this; nay, I know some who purposely shut their eyes to it because the best lessons on it come from a classical source. But all early Gothic sculptures have it in no small degree, and also contain many more of the elements of true sculpture than later work. While working my sculptures honestly, I dispense with sand-paper finish as much as possible. So fond are some of our Gothic sculptors and architects of this rasp and sand-paper smoothness—needed perhaps to meet the demand of the modern English mind for perfect execution—that we very often see not a knob or knot left to hang a shred of Gothic feeling on."

## SELECTED PICTURES.

IN THE COLLECTION OF JAMES DUDALE, ESQ., WROXALL ABBEY, WARWICKSHIRE.

### THE LIFE OF BUCKINGHAM.

A. L. Egg, R.A., Painter. W. Greenbach, Engraver. CONSIDERING the restraint under which England lived during the government of Cromwell and the Puritans, it is scarcely a matter of surprise that a violent reaction should have taken place as soon as the controlling power was removed. From a kind of morbid sensitiveness upon points of morality, and from something closely approaching to a rigid and sometimes it may be alleged, a pharisaical observance of religious duties, a large portion of the people rushed into the opposite extreme by indulging in every kind of folly and excess. A generation had sprung up to whom pleasure, in the ordinary acceptation of the word, was a novelty, and because it was so, and because it was sweet to the taste, men indulged in it to the full. The monarch who ascended the throne set the example, and he surrounded himself with courtiers, most of them only too ready to uphold him and participate in his vices. Among these aides and abettors of royal extravagance and depravity, not one more signally distinguished himself than George Villiers, Duke of Buckingham, second son of the Duke whom John Felton stabbed in a house of Portsmouth. Both noblemen were great favourites of Charles II., and though history is not too complimentary to the morality of either father or son, the two men are not to be compared, for the conduct, or rather misconduct, of the latter, has always given to his name an unenviable notoriety in the annals of licentiousness. It has been truly said, that "in his habits Buckingham was utterly profligate."

This is the man represented here in one of his midnight orgies; his companions are the "merry monarch" Charles; the Earl of Rochester, almost Buckingham's equal in wit, and quite his equal in prodigality; three or four other men of the same stamp, with some of those personages of the opposite sex whose beauty the pencil of Sir Peter Lely has left on record, but of whose virtue the moralist is impelled to silence; the Duchess of Portsmouth, Lady Castlemaine, Mrs. Waters, Miss Davies, the actress, and poor "Nelly Gwyn," perhaps. One of the company stands on a chair to propose Buckingham's health, who seems to be the host of the evening, and one of the fair but frail ladies is placing a flower in his long flowing hair: the King, decorated with the star of the Order of the Garter, stands by his side, smiling on his favourite, while he honours the toast. Repulsive as the subject is, the picture is exceedingly clever in treatment and delineation of character; but it may well be asked, whether an artist could not find a more worthy theme for illustration than a group of male and female bacchanals in the height of their saturnalia, though they are clad in costly raiment and have a King in their midst. One lesson, however, it teaches; and that is a lesson of thankfulness that we live in times when the bright example of moral rectitude is reflected from the palace of the monarch into the cottage of the peasant.

The picture was exhibited at the Royal Academy in 1855. By its side, included in the same outer frame, was another, illustrating the death of this favourite of royalty, of which an engraving appears further on.





A. L. EGG, R.A. PINXIT

W. GREATBACH, SCULPT

### THE LIFE OF BUCKINGHAM.

FROM THE COLLECTION OF JAMES DUGDALE, ESQ. WROXALL ABBEY, WARWICKSHIRE.





## GERMAN PAINTERS OF THE MODERN SCHOOL.

## No. IX.—KARL PILOTY, THE REALIST.



ADAME DE STAËL has said that German artists are more happy in conception than in execution. In theory and in thought they are imposing; but too often in practical appliances they are all but impotent. Thoughts, it would seem, come crowding upon the mind of these German painters; mysteries cast deep shadows upon the background of their mental vision, and then just when their lips seem ready for high discourse, a harsh, and oftentimes unintelligible, guttural is the only sound they utter. While we contemplate the works of the old Italian painters, emotions are aroused as when we listen to the chant of psalms wherein poetry and piety intermingle. While on the other hand we turn to the works of the German painters of the modern school, it is as if the harp strings were broken and dissonant—as if the psalmist, who sat down at eventide, found that the right hand of melody had forgot her cunning. It may be feared, indeed, that Overbeck and other painters of the so-called spiritual school, in aspiring to be more than human, have been so far less than human, and, consequently, all the less divine. The poet and the truly poetic

painter should be human even to excess; he must, in the words of Tennyson, "be dowered with the hate of hate, the scorn of scorn, the love of love;" the poet's mind flows as a crystal river, "light as light, and clear as wind," yet will the fountain in its dash and spray murmur in "low melodious thunder." The great painter, as the true poet, must, I repeat, have a large humanity: he should be the representative or the all-sided man; he ought to be as a circular mirror set up in the midst of wide-stretching nature to receive and to reflect all the beauty and the majesty of the world. He should be endowed, let me specially add, not only with this capacity to receive, but with this co-ordinate power to reflect and give forth, not only with fertility of conception, but with facility of utterance, otherwise the poet will remain inaudible, and the painter rest to the end of time in dreams to the world invisible, or, at least, inappreciable. "The poet," says Emerson, "is sovereign of the universe, and stands in its centre as 'the sayer,' 'the namer,' and the representative of beauty." And so likewise of the artist. The painter is expressly stationed on his high outlook in order that he may see, and what he sees proclaim; and unless his speech be articulate and clear, how shall the people, waiting in the lowlands beneath, know of the light that has dawned upon the summit, or of the truth which has on the mount been revealed? And to come more directly to the point, there cannot be a question but that the greater part of the German zealots of high Art have in this very respect shown defect, and fallen into grievous error. The failing, in fact, which Madame de Staël discovered in her day, has since been further aggravated, so that at length want of technical knowledge and manipulative skill, instead of meeting with regret, has been actually held up as a positive merit. But even in the world of Art there is a providence which in the end sets matters straight, and in the possible



Drawn by W. J. Allen.]

NERO AMID THE RUINS OF ROME.

[Engraved by J. D. Cooper.]

"Nero spared neither the people nor the city. Somebody in conversation saying, 'When thou art dead let fire devour the world,' Nero replied, 'Nay, let that be whilst I am living.' And he acted accordingly, for he set the city on fire so openly that his attendants were caught with burning torches in their hands. During six days and seven nights this terrible devastation continued, and the people were obliged to fly to the tombs and the temples for lodging and shelter. Nero went forth from his golden house to view the city's overthrow."—SURTORIUS.

default of deep-searching reason, there generally comes a plain and practical common sense which rules in the long run right. And so it has been in the evolutions of the modern German school. One-sided action has been negated by the opposite-sided reaction, and thus a just balance is at length struck. In the

previous papers of this series we have seen sometimes one scale heavily weighed down, sometimes another. In the present article we cast Karl Piloty as a counteracting weight against the overwhelming incubus of Overbeck.

Karl Piloty was born in the year 1826. On the death of his

brother-in-law Schorn, the painter of the huge picture of 'The Deluge,' now in the new Pinakothek, Munich, he was appointed professor in the academy of that city. Piloty has since acquired European fame by two great works which, of their kind, are almost without rivals: the one, 'The Death of Wallenstein,' which for some years has attracted the eye of every visitor to the new Pinakothek; the other, 'Nero walking among the Ruins of Rome,' which, in the International Exhibition, astounded all comers by its intense realism. Piloty, in Munich, is a leader in the new school of Realists, the characteristics of which I shall proceed to describe.

The history of Art presents a succession of movements, in which general progression seems secured by alternate oscillations, forwards and backwards, first towards action and then to counter-action. To whatever portion of the world of painting we turn, the operation of the same law is discovered. Hardly had the first generation of disciples in the new-born Spiritual School died out, when the freshly-opened paths were trodden into hackneyed ways, re-

cently revived truths, learnt and practised by rote, fell under the bane of conventionalism, and reanimated life sank once more into death. And so it happens that minds realistic and naturalistic rebelled, and thus once more the time arrived for yet another reaction. The scholastic forms of the Carracci were effete; the cold classical designs of French David were out of date; the pictures of Raphael, Mengs, and of Angelica Kauffmann, still to be seen in German galleries, had faded out of life; and, lastly, even the honoured saints, to which Overbeck had given resurrection, stricken with decay and stiffened in charnel ceremonies, are ready to sink a second time into the grave. What hope, then, remained for Art thus threatened with wide-sweeping and repeated overthrow? One line still was left, one road yet was open—a path worn by pilgrims in all times and countries—the broad yet often narrow way that leads to nature. This was the course, as we have seen in our preceding article, which truth-seeking Lessing entered upon, in Dusseldorf; and this is the career which Piloty the painter, who this month comes under our notice,



Drawn by W. J. Allen.]

THE NURSE.

[Engraved by J. D. Cooper.

pursues in Munich. Thus to schools eclectic, classic, and ecclesiastic, succeeds, under the law of reaction, a style of stalwart naturalism.

But what is Nature—what is natural—what is naturalism? Mr. Lewes, in the *Fortnightly Review*, answers as follows:—"The pots and pans of Teniers and Van Mieris are natural; the passions and humours of Shakspeare and Molière are natural; the angels of Fra Angelico and Luini are natural; the Sleeping Faun and the Fates of Phidias are natural; the cows and the misty marshes of Cuyp, and the vacillations of Hamlet, are equally natural." Criticism would, therefore, seem to require a more definite line of demarcation—a more solid basis of classification. For since, in a certain sense, Carlo Boromeo by Overbeck, and Nero by Piloty, are alike natural, we require to know wherefore the two works are so contrary the one to the other, and why the two painters stand at the opposing poles of the world's Art. The explanation is not so difficult to arrive at as might at the first view appear.

Nature, be it remembered, is rather a wide domain, containing many kingdoms, a multiplicity of tenements, and a diversity of dwellers. Nature, in her infinity, cannot be got within a canvas, neither can she be comprehended in her integrity by any one observant mind, however catholic in scope, or sympathetic in spirit. She must be taken piecemeal; her truths must be held up one by one for successive view; her beauties must be indited, each in a separate sonnet or song. The hymn and the erotic poem shall be kept apart; the picture of the saint shall hold no communion with the design of the satyr. In the kingdom of Nature are many mansions, and in her service are ministrants differing widely in worldly wisdom and spiritual gifts. It were, indeed, an error to suppose that in this commonwealth, or community, there is equality in rank or office. As in the same human body the varied members differ each from each in honour, so in the framework of nature are the forms and functions dissimilar. And students and workers, whoever they may be, whether men of



science, sculptors, or painters, are no less cast in widely differing lots. Some one may find himself in Nature's household standing in an outer court—he may, perchance, be taken to perform menial offices; or possibly he has been admitted to the very shrine, there to assist in high function, and to enjoy immediate communion with truth. Servants and worshippers wait alike upon Nature, yet in dignity they are diverse. And so it is with painters, who all claim admission into Nature's great temple: all are numbered by the goddess when she takes count of her followers—some as menials, others as priests; some as sweepers of the floor, others as attendants at the altar; some as keepers of the vestments, purveyors of meats and drinks for the body; others as aspirants, who, in spirit, seek to be clothed in

white raiment, and to be fed by the heavenly manna. In Germany we have men of each sort, and we honour them according to their work. The scholars of Overbeck approach Nature with the white lily of purity in their hand, and the star which shone in Bethlehem is on their forehead; others there are who worship the great Pan, bearing garlands of vine and wreaths of bay.

The position of Piloty in the contemporary history of painting requires to be yet more accurately defined. We have seen that "naturalism" is so widely generic as to need subdivision. In the strict sense of the term, all schools are naturalistic which take nature as their model. But there is to the word yet a narrower, and, indeed, more accustomed meaning, that will serve to show with some approach to precision the attitude which Piloty and others of



Drawn by W. J. Allen.]

THE DEATH OF WALLENSTEIN—SENI, THE ASTROLOGER, CONTEMPLATES THE MURDERED DUKE.

[Engraved by J. D. Cooper.

"Is he dead?  
He sleeps! O murder not the holy sleep!  
No, he shall die awake.

Seni. O bloody, frightful deed!  
Within, the duke lies murdered!  
O house of death and horrors!"—SCHILLER.

his party assume. If for "naturalism" we substitute "realism," or "materialism," the perplexity in which we have been involved disappears. Piloty, as I have said, belongs to the realistic school. This school has little in common with the ideal philosophy which teaches that Nature is Spirit visible, and that Spirit is invisible Nature. It is allied more closely to the *Philosophie Positive* of Auguste Comte, that philosophy which is founded on the observation of facts, that "inductive method" indeed, whereon, since the days of Bacon, all physical science is built. This, perhaps, is the only system which gives to the Arts and the sciences the promise of progression. Intuition or intuitive knowledge is not only something purely inward, but it is moreover strictly individual; it cannot well be passed from hand to hand, it cannot be taught or

transferred from intellect to intellect, but ends as it begins, with the conceiving mind that gave it birth. Positive knowledge, on the other hand, may be weighed and measured, and, when of worth, is accumulated, laid up in storehouses, transmitted from father to son, and instilled by a master into his pupil. Thus the acquisition made by one generation, becomes an inheritance to all after ages; it is the common property of mankind, so that the general intellect grows in resource and gains in aggregate power. This line of argument will, I think, in some measure account for the fact that there is a finality in Arts and sciences so long as they are the outcomings of mere intuition. It will, I conceive, in good degree show why Overbeck and other masters of the spiritual school have done little else than reproduce the forms

transmitted from past ages, and why they have thus proved themselves to be unproductive and uncreative. On the other hand, this same reasoning gives to the opposing school of realists and materialists assurance of strength and renovated vitality. It shows, moreover, how Art may be yoked to the car of science, how she can move onwards with civilisation, how she shall receive fresh light according to the accession of new truths, and gain additional power through the progress of the human intellect.

The realism and the materialism of Piloty and his school, being the reverse of abstract idealisms, obtain practical issues which I shall now proceed to point out one by one. In the first place, pictures which are the record of facts and the offspring of induction, are generally strongly pronounced in individual character. Dreamy and vague generalities they are usually delivered from by a broad and bold portraiture which seizes salient points, which, by incised lines, and possibly by here and there a decisive shadow, hits off the personal peculiarity of each man to the life. This Art, just as it departs from ideal forms, just as it cares little for absolute beauty, so does it lay stress on individual idiosyncrasies, hold up to view the aberrations from the central type, and even exaggerate any line or angle which strikes the eye, because it is abnormal. This tendency towards what is singular, exceptional, and even fantastic, is a trait that distinguishes the German mind when left to its own devices.

Let me point to the illustrations to the present paper in proof of the position that on entering the studio of Piloty we bid adieu to dreamland, we say good-bye to mediæval Italy, we turn our backs upon classic Greece, we ignore the gods of Olympus and the poets of Parnassus. In one of these illustrations a wet-nurse kneels by a cradle, and an old crone scrubs a frying-pan! In another Nero, bloated, sensual, and sotted in debauch, stands pronounced as the personal embodiment of crime, individual, actual, and realistic. In the remaining picture Seni, the astrologer, is marked by that close and detailed diagnosis of character which pertains, as we have seen, to schools material and realistic.

I wish, in the second place, to point out how realistic treatment tends towards dramatic action, striking situation, and deliberate plot or climax. Spiritual schools are naturally, if not of necessity, contemplative. Saints are sedentary, martyrs are apt to be meditative, and angels being seldom athletes, expend the little physical force given to them in rhapsody upon the harp. The case is wholly different with painters who enter on a stormy world and enlist in the battle of life. Again, there are artists who, not expressly religious or sacerdotal, are yet addicted to philosophic musings or to ideal abstractions; and such painters seldom commit themselves to dramatic situations. In Munich a project was started for the decoration of a Royal Athenæum, and artists there were who proposed to execute on the walls a grand picture-cycle, which should expound a complete system of philosophic ideas. Piloty and others of the realistic school promulgated an opposition plan. They too had principles to enforce; but their precepts they wished to teach through living examples. They believed that an abstract truth is most potent when put in a concrete form. Philosophy is best taught by history. Noble ideas stand in boldest relief when enacted by noble men. Thus Piloty, Hildebrandt, Rethel, Adolphe Schrödter, and other artists, pledged to realism, have been accustomed to select as the themes for their pictures some clearly defined character, some leading event which stands as a landmark in their country's annals, some heroic act in which man has fought a good fight and left his mark on the page of history. And herein this band of German painters is brought in close relationship with contemporary artists in neighbouring nations—with Gallait in Belgium, and with a still greater man, the late Paul Delaroche of Paris—artists who have been the realists of history, painters whose pictures are as brilliant as the pages of Macaulay, as graphic as the word-paintings of Carlyle.

The dramatic action which Piloty and his fellow-workers delight in, is an element that has been of comparatively late development in the history of Art. Repose was the supreme sentiment of Greek sculpture. Eternal rest seems the heritage of the figures which Byzantine artists wrought in mosaic on the apses of churches, and a like unruffled serenity dwells in the faces of saints depicted by the early Italian painters. Action appears first to have crept into Christian Art by smallest of incidents, as when Raphael, in a well-known picture, makes pretty play for the infant Jesus and John by the introduction of a goldfinch. In 'The Murder of the Innocents,' by the same artist, drama becomes intense. And descending to modern works, tragedy thickens apace, as seen, for example, in 'The Death of Queen Elizabeth,' 'The Execution of Lady Jane Gray,' 'The Children in the Tower,' 'The Trial of King Charles,' by Delaroche, 'The Execution of Counts Egmont and Horn,' by Gallait, 'The Children in the Tower,' by Hildebrandt, and 'Huss on the Funeral Pyre,' by Lessing. These works all partake of that realistic and dramatic

treatment of history whereof 'The Death of Wallenstein,' by Piloty, is a late and illustrious example. Nero, stalking as the genius of evil and destruction among the ashes and over the ruins of Rome, is a theme no less terrible in disaster. It must, however, be admitted that compositions thus highly wrought verge closely upon the sensation drama, are tainted even with the spasmodic passions, which have been rightly deemed omens of evil and symptoms of disease in the face and complexion of our modern Art. Passing through this purgatory of pain, it is a relief to enter on the placid regions where Angelico the blessed, Ary Scheffer the benign, and Overbeck the saintly, reign in unruffled rest. The profit, not to speak of the enjoyment, brought to the mind by the mere transition from one style to its opposite, should at least teach the critic toleration. Unhappy indeed would it be for us were it in our power to extinguish any one manifestation of the beautiful which, through the diversity of genius, has been made to shine upon the world for good.

Thirdly, I will show how the realistic treatment of history obtains strength through the accumulative force of objective materials. The ideal method as practised by Raphael and taught by our own Sir Joshua Reynolds, in its strife to lay hold of mind, to depict humanity, and to reach towards divinity itself, readily ignored every subordinate accessory. Drapery was drawn in generic form, it was broadly massed in folds, but the texture of linen, silk, or wool none of the great Italian masters would condescend to indicate. The same superiority to trifling circumstance, the like disdain of mean detail, the same instinctive repulsion for the uses and appliances of common life, invariably mark the purest times of Italian Art. In these latter days, however, a complete change has come upon our practice, and Piloty and others of his school are herein subject to reproach. Mr. Edward Wilberforce, in his volume on "Social Life in Munich," institutes a contrast between Schiller's poem and Piloty's picture. "A comparison," writes Mr. Wilberforce, "of Schiller's description of the death of Wallenstein with the version of Piloty, should warn every painter against attempting the summit of tragedy with clogs of silk and satin upon him." Mr. Lewes, in the article already quoted, is still more severe. "In Piloty's much-admired picture of 'The Death of Wallenstein,' the truth with which the carpet, the velvet, and all other accessories are painted, is certainly remarkable; but the falsehood of giving prominence to such details in a picture representing the death of Wallenstein, as if they were the objects which could possibly arrest our attention and excite our sympathies in such a spectacle, is a falsehood of the realistic school. If a man means to paint upholstery, by all means let him paint it so as to delight and deceive an upholsterer; but if he means to paint a human tragedy, the upholsterer must be subordinate, and velvet must not draw our eyes away from faces."

Lastly, one word I must say on the technical excellencies which are seldom wanting in the realistic school. Ideal painters are apt, as we have seen, to rest content with the idea they have conceived, and not unfrequently show themselves indifferent to the means or the instruments whereby the conception is to be made visible, to minds standing outside the sphere of intuition. On the other hand, I need scarcely remark that realistic painters would be wholly untrue to the name they bear, did they not give to each object put upon canvas something more literal and substantial than vague suggestion. The silks that hang from the shoulders of a countess, the robes which deck the person of a prince, even the rags that cover but in part the nakedness of the beggar, must be transcribed literally thread by thread. In this art, whatever be its worth, Piloty is a master—what a *baton* is to the conductor of an orchestra, what a bow is to the leader of violins, such is the brush in the hands of this painter. Manipulation so dextrous, and for detail so minute, does not stop with the delineation of form; it goes on even to the illusive imitation of surface. Texture is got by loaded, solid paint, transparency by thin liquid wash. As an example of the former method, look at the crumbling and calcined ruins of Nero's Golden House. Gaze, too, when next in Munich, on the glitter of that diamond ring which dazzles on the hand of Wallenstein.

In Art, as in Philosophy, the opposing schools of idealists and realists have existed from all time, and will continue to endure while the world lasts. That the two systems will ever be entirely reconciled, or completely merged the one in the other, is scarcely probable, or, indeed, taken for all in all, desirable. Once or twice perhaps in the history of Art this fusion has been on the point of accomplishment. The statues of Phidias and the pictures of Raphael are both real and ideal. To the works of other men—to the pictures of Piloty for example—this universality has been denied. Genius, however, which is less discursive, often in compensation gains proportionately greater concentration within its narrower sphere. In the realism of history, at all events, Piloty has not been surpassed.

J. BEAVENTON ATKINSON.



## RECENT SCIENTIFIC AIDS TO ART.

## PART III.

## COAL-TAR COLOURS DERIVED FROM CARBOLIC ACID.

ALTHOUGH I am afraid to fatigue the attention of the readers of this Journal by constantly referring to the colours obtained from coal-tar, still from the variety and the brilliancy of the shades they give rise to, and the important part they now play in the arts of calico-printing, dyeing, paper-staining, and other branches of trade, I feel confident that I shall be considered as only discharging my duty in continuing to give a general outline of the various colours thus derived. Having in the first two articles referred specially to the remarkable dyes obtained principally from aniline and naphthaline, I shall proceed to make some observations upon a substance also obtained from coal-tar, and which is interesting not only as being susceptible of producing, as I shall show, some remarkable colours, but also from its extraordinary medicinal and therapeutic properties, a subject which is attracting a considerable amount of public attention at the present time. The substance I refer to is carboic acid, which is calculated to render great service to society, especially if a scourge like cholera visited our country, for this acid is certainly the most powerful antiseptic substance known to chemists, as it destroys the germs of putrefaction, and prevents thereby the spread of infectious diseases. The value of this recently discovered substance cannot be overrated. To enable the reader to appreciate the correctness of the above statement, it will be sufficient to state that this substance—which was only known to scientific men in 1860—has drawn so much attention, and its employment is becoming so general, that it is now manufactured in quantities of several tons a week. The commercial production of this substance is an instance among many which could be brought forward at the present day, where we find a substance to be a scientific curiosity one day, and become an important commercial product the next.

To extract the small per-centage of this interesting substance from coal-tar, the black, sticky, noisome substance called coal-tar, is to introduce it in a large still, and submit it to distillation. A pitchy matter remains behind, which is now extensively used in connection with hard materials for making private and public foot-paths. All recent visitors to Paris must have observed that not only is pitch used for the purpose above named, but also for the roadway for carriages; and although it may offer some inconveniences for horses, still it does away with the nuisance arising from the large traffic existing in metropolitan towns, as it prevents the noise, dust, and dirt arising either from the use of common pavement or Macadamised road; and no doubt many of my readers are also aware of the application it has received of late years in the hands of the architect as a building material, by employing it as a substitute for mortar or cement in all places where damp or wet is to be excluded.

I may also be allowed in a Journal dedicated to Art to refer to some interesting applications which this substance has received within the last two years, at the hands of an eminent scientific and practical chemist of Lille, Mr. Frederick Kuhlmann. He takes various works of Art made of plaster of Paris and other porous substances, and dips them into melted pitch, when it

penetrates into the mass, and gives them not only great solidity, but renders them capable of taking a high polish; in fact, slabs of plaster so prepared are susceptible of being substituted for black marble. This gentleman has also made the curious observation, viz., that if some of the hardest, and to all appearance the most compact, minerals with which we are acquainted are dipped in melted pitch, it will penetrate through the mass and discolour them. Thus he has succeeded in converting perfectly white rock-crystal into the smoky variety. He has also succeeded in penetrating several gems, such as amethysts and corundum, and there is no doubt that when these scientific researches of Mr. Kuhlmann become popularised, and placed thereby in the hands of practical men, some useful and valuable applications of his discoveries will be the result to society.

To come back to carboic acid: it is found in the products which distil when tar is submitted, as above stated, to the action of heat, and to extract it the hydrocarbons which distil at a temperature of 300° to 400° are employed. They are mixed with a solution of caustic alkali, that dissolves the carboic acid and other similar organic compounds, leaving as insoluble substances neutral hydrocarbons. The alkaline solution containing the carboic acid is removed from the oily and neutral hydrocarbons, and mixed with sulphuric acid, which liberates the carboic acid. The oil requires further chemical treatment to bring it to the state of a white crystallised substance, having a fusing point of 94°, and a boiling point of 370°. It is soluble in twenty parts of water, and freely soluble in alcohol, ether, acetic acid, and glycerine. The presence of it is easily detected by a chemist, owing to the two following characteristic reactions which it presents. If a piece of pine wood is dipped in this substance and then into hydro-chloric acid, and the wood so prepared is exposed to the action of the atmosphere, it assumes a beautiful blue colour. Further, carboic acid, when mixed with ammonia and a little bleaching powder, or chloride of lime, yields a beautiful blue colour.

We shall now trace the chemical modifications that substance undergoes, to become the intermediate compound for producing the various colours which are now employed by printers and dyers in their daily operations.

In the early part of this century several eminent chemists, Wetter, Prout, and my learned master, Mr. S. Chevreuil, discovered that several of the organic substances, and especially indigo, would yield, when treated by nitric acid, a very bitter yellow substance, which received successively the names of Wetter's bitter, carbonzotic by Chevreuil, and is now generally known under the name of picric acid. It is chiefly obtained by the action of nitric acid on carboic acid; and it is easy to understand why carboic acid should be preferred for its preparation to any other substance known at the present day, for it only requires to substitute three of the equivalents of hydrogen for three equivalents of hyponitric acid to convert carboic acid into picric. When once this chemical action has ensued, it is only necessary to treat the mass resulting from the reaction by hot water to dissolve from it the picric acid it contains; and allowing the aqueous solution to cool, the picric acid crystallises, and is ready for use. It presents itself in beautiful yellow crystals, having a most intensely bitter taste; it is freely soluble in water, and imparts a most beautiful and

pure yellow dye to animal fibres, such as silk and wool. In fact, to impart to those materials the yellow dye (as was first proved, in 1851, by Mr. Marnas), it is simply necessary to dip the silk or wool in a cold solution, and after a few hours the materials will be found dyed, and only require to be washed to be ready for use.

I cannot here refrain from calling the attention of the reader to a most curious and unique physiological property which this picric acid presents. If taken internally by man, it is found to be a most powerful febrifuge, as proved by the researches of Dr. Alfred Aspland, in the military hospital at Dukinfield, who has cured hundreds of cases of intermediate fever in soldiers who had returned from India and China with this disease so chronically settled that it had passed the stage where it could be cured any longer by quinine, and still the disease had yielded to the administration of picric acid. The singular fact is, that the skin of the persons taking picric acid becomes yellow dyed, and that colour only appears when the therapeutic action is effective; and further, that the skin reassumes its natural colour if the use of the medicine is discontinued for a few days.

Allow me now to call attention to another brilliant colour obtained from carboic acid, called rosolic acid, first discovered, in 1834, by Runge, in connection with another colour of a brown hue, called brunalic acid. These acids Runge discovered in examining the refuse products resulting from the oxidation of carboic acid, and he succeeded in separating them by adding lime to their alcoholic solution, when the rosolate of lime was formed, by which rosolic acid was liberated by adding to it acetic acid. Müller, following up the researches of Runge, succeeded in obtaining rosolic acid as a dark red substance, with a green lustre of cantharides, insoluble in water, soluble in alcohol, and communicating a most magnificent crimson colour to alkaline solutions. Dr. Angus Smith has thrown much light on the transformation which carboic acid undergoes to become converted into rosolic acid. He has shown that such conversion is effected by the addition simply of two equivalents of oxygen to one of carboic acid; and that to convert carboic acid into rosolic acid, it is simply necessary to pass the vapour of carboic acid over a heated mixture of caustic soda and peroxide of manganese, when the peroxide of manganese would yield to the oxygen necessary for the conversion of the carboic acid into rosolic. But the most interesting method for producing this rosolic acid, now used as a dye under the name of yellow coraline, or aurine, has been published by Messrs. Gainon, Marnas, Bennett and Co. It consists in heating slowly a mixture of sulphuric, carboic, and oxalic acids. Under the influence of the oxalic, the greater part of the carboic is converted into yellow coraline, which only requires to be well washed with water to render it fit to be used as a dye. But as it is insoluble in water, it is necessary to dissolve it in methylated spirit, and to add the solution into hot water. Then working either silk or wool in the dye-beck, the animal fibres will assume a brilliant orange colour.

As to its employment in calico printing, or paper staining, we shall describe the method in our next article.

It is with sincere pleasure that I have again to bring forward the name of Mr. Marnas; and still it is but to render justice to whom justice is due, for he has

made several most important discoveries in connection with the production of tar colours. This gentleman has succeeded in producing with rosolic acid the most brilliant red colour, which is immovable by the action of alkalis and acids. The substance he calls peonine, or red coraline. He has attained this important result by a most ingenious process, and one which will ultimately prove extremely valuable in the art of manufacturing artificial colours; for he has contrived to convert the red loose colour of rosolic acid into a fast red colour, by fixing on rosolic acid some of the elements of ammonia, and he has effected this by heating rosolic acid in contact with ammonia under pressure. What renders this reaction still more interesting is, that by the introduction of nitrogen to the colour itself, it imparts the property of fixation to fabrics which do not contain that element, such as cotton, flax, &c., and thus places these fabrics more nearly on a par in this respect with those which, as is well known, owe their power of receiving dyes to the presence of nitrogen in their composition, such as wool, silk, alpaca, &c.

Le Société d'Industrie de Mulhouse has lately called the attention of printers and dyers to the production of a very fine maroon and ruby colour, discovered by M. Jules Roth, and obtained by the action of nitro-sulphuric acid, or a mixture of nitric and sulphuric acids upon impure carbolic acid. The oxidation of the substance is a modification of that which is employed for obtaining picric acid. The brown colouring matter thus produced must be thoroughly deprived of any trace of acid by being washed with water, to render it fit for use; and, singularly enough, this result is obtained by washing the substance with boiling water instead of cold, owing to the circumstance that it is insoluble in the former, thus being contrary to the general property of matter. It is very soluble in water, ether, alcohol, and vinegar, and also in alkalis, such as potash and soda. To dye with it, it is necessary to dissolve it in methylated spirit, and to add to that solution in water, so as to render it in a fit state to enable the animal fibres to fix it. It has been used with success by the printers of Mulhouse, and they speak very highly of the fine fawn colours they are able to obtain. By passing the prints on which is this colouring substance, which bears the name of *Phénicienne*, through a solution of bichromate of potash, fine ruby tints are obtained. I am not aware that this colour has yet been employed to any extent in England.

Very similar shades of colour can also be obtained by acting upon picric acid with sulphuretted hydrogen in presence of ammonia, when a complicated chemical action ensues, and an acid called picromic acid is produced, which is susceptible of being used as a substitute for *Phénicienne*. Messrs. Carey, Lea, and Hlasiwetz have succeeded in converting picric acid into the most interesting substance, which, had it been discovered ten years sooner, or before the commercial manufacture of tar colours, would have made their fortune. The readers of this Journal will no doubt remember an elaborate and able article published in it (vol. vii., p. 114) from the pen of Mr. Robert Hunt, on *Murexide*, or Tyrian purple, wherein the author showed that chemists have succeeded in obtaining from guano a brilliant crimson colour, which has received the name of Tyrian purple, in consequence of its similitude in shade to what is supposed to have been the colour extracted from *buccinum*, or *purpura*—shell-fish, common to the

Mediterranean Sea, belonging to the genus *Murex*—by the Phœnicians, and called by them Tyrian purple, and also used by the Romans under the name of Roman purple. But the production of murexide by the action of nitric acid on uric acid, which represents nearly entirely the excrement of birds and serpents, or the remains of these substances in the best qualities of guano, rendered the manufacture of the colour expensive, and limited, to a certain extent, its employment. Yet the artificial production of this colour from picric acid, as above stated, by Messrs. Carey, Lea, and Hlasiwetz, would have enabled manufacturers to obtain it at a comparatively small expense; and as it may prove interesting to some readers to know how these gentlemen effected their purpose, I may state that they added one part of picric acid, dissolved in nine parts of boiling water, to a rather concentrated solution of cyanide of potassium, heated to a temperature of 140°; ammonia and prussic acid are evolved, and on allowing the liquor to cool, an abandoned crystalline mass is produced; the whole is thrown on a filter, and the solid substance washed with a little cold water; it is then dissolved in boiling water, from which well-defined crystals of isopurpurate of potash are deposited, that have a red brown appearance with transmitted light, and a grey metallic colour with reflected light. By substituting ammonia for potash, a perfect isomeric substance to murexide or Tyrian purple is produced. The artificial production of this colour gives rise to the curious remark, that the colour murexide should at first have been produced from uric acid, which is found in human urine, and, as stated above, presenting, if not entirely, at all events nearly so, the excrement of serpents and of birds, and should then have been manufactured from the remains of these substances in guano, and, lastly, from a derivative product obtained from coal-tar. This shows the progress which chemistry has made of late years, and how it has succeeded in producing from substances apparently dissimilar, a unique substance called murexide or Tyrian purple.

F. CRACE CALVERT.

#### EXHIBITION OF ARTS AND MANUFACTURES FOR NORTH-EASTERN LONDON.

An exhibition of manufactures produced within a given district of north-eastern London has been held in the Agricultural Hall, Islington. The ceremony of the opening, which took place in August, was conducted in such a manner as to render it very impressive—the trustees having invited the Lord Chancellor, the Lord Mayor, the Marquis of Salisbury, the Archdeacon of London, and other personages, to preside and assist at the inauguration. In the several addresses, in which the utility and prospects of such gatherings were dwelt upon, great hopes were expressed that the object of the exhibition would prove a success, that object being the formation of a Museum in relation with, and as a branch of, that of South Kensington, in favour of which scheme it is argued that the latter is at so great a distance from the north-eastern district, that it was practically out of the reach of a working-man in that region. It would take two days and a half of a working-man's time to examine South Kensington Museum; for it would necessitate four visits of three hours each to see that valuable and instructive collection, and that would be too great a sacrifice, save as an exception.

The north-eastern district of our huge metro-

polis is a hive of skilled labour, and it is well that it should have an opportunity of showing what it can do for itself. The population of the area whence it was appointed to receive contributions, must far exceed a quarter of a million of souls, though looking at the Catalogue it appears that articles of utility and taste have been received from quarters beyond the prescribed limits, an exercise of discretion on the part of the council, against which, in the present instance, nothing can be fairly urged. Indeed in considering some of the articles registered as sent by producers living out of the north-eastern district, we find there is something to connect them with Clerkenwell, or St. Luke's, or some other division within the circle. The specialties of the district are horological and scientific manufactures, but within an area peopled by such a multitude, it is not too much to say there is no application of human ingenuity that is not there in full activity. An ample list of guarantors are responsible for the sum of £2,100, an amount not large when compared with the ventures we daily hear of in connection with public enterprises, but sufficient, if it be necessary to call upon the guarantors, to initiate a museum on the limited proportions which it must first assume, supposing exhibitors willing to represent themselves by acceptable presentations. Thus the purpose of the exhibition is a desirable one, even were it carried no farther than as a local museum for the display of the productions of the district, the peculiarities of which supply certain of the great wants of civilised life.

It will be understood that this exhibition is in everything distinct from that held in the Agricultural Hall last year, the latter having originated in the laudable desire of showing the products of individual handicraftsmen, whereas the present occasion sets forth the results of the combined labour of many skilled workmen; and but for such combinations the excellence never could have been arrived at whereby so many of these manufactures are distinguished. The scheme includes a Fine Art department, but we submit that the dignity of the enterprise is in nowise served by the works contributed on such occasions. In favour, however, of sculpture now exhibited there must be recorded an honourable exception, as some of the statues and busts are of the highest character, but as they are already in great part known to the public, the mention of a few of them is sufficient. In the gallery are a few sculptures in marble, but those which grace the hall are casts;—of the admirable statue of Goldsmith, by Foley; 'The Captive' and 'The Fugitive,' two recent works by Lawlor; a case of medallions, by G. G. Adams; 'Winter,' Papworth; the statue of Lord Falkland, and 'Circassia,' J. Bell; 'The Love Test,' Birch, 'St. John,' Davis; 'May Queen,' Nichols, &c. The attractions to the exhibition are enhanced by a small collection of beautiful works lent from South Kensington, wherein is seen the perfection of ornamental Art, and it is in this direction that it is especially desirable to see a marked advance in our own productions. In contemplating at South Kensington the superb and luxurious enrichments that everywhere importune the eye, we are stirred by emotions of wonder and admiration, but it must not be forgotten that were the objects not a special selection of such as are either rich or rare, it would as an exhibition be worthless; and again it must be remembered that each of these beautiful examples may be one of a thousand, that for one success there have been hundreds of failures.

The horological and scientific productions of Clerkenwell and its neighbourhood are infinitely superior to the great mass of continental works of the same class, and nowhere are they surpassed. A good English watch will continue to do satisfactory service for sixty or even a hundred years, and some exemplification of the inventions and improvements which have led to this superiority are not unworthy of public record,—of being signalled 'in a museum. In a stand belonging to Mr. Bennett are some clocks of elegant design, of which the works connect them with the district; but the ornaments of the cases seem to be French—small figures in the taste of which Pradier was the creator. It is at once clear that the modeller of these figures is



an industrious and highly educated artist, whose sole occupation is perhaps the modelling of small figures. There are in the same case two Jewish figures, parcel gilt; both are personally too thin in the figure, unless intended for brackets, and the polish of the faces is an unpardonable error in the finishing. It is in this department of Art that we are in arrears of our neighbours; their artists who devote themselves to this kind of ornamentation are sculptors as accomplished as the best of their school. Near these is a show of communion plate, by Keith; two large trays of medals of the kings of France, by W. Peters; regalia, by Kenning; and trays full of the movements of watches, by E. D. Johnson, showing an eight-day duplex, a three-quarter plate lever, half plate chronometer, and others; dials, Thwaites Brothers; a magnificent skeleton clock, Smith and Sons; the smallest chronometer ever made, McLennan; and by Marriott and Langton, the microscopic curiosities of watch-making in springs, wheels, screws, &c.; railway clocks, by Webster; a striking turret clock, samples of English clock-work, models of lever escapements, &c., by Thomas Leonard; electrotyping, parcel gilding, and oxidising exemplified, in salvers, urns, &c., by Thoms; an interesting collection of jewellery, by Ford; with excellent specimens of engraving on metal, chasing, embossing, niello-work, &c., by various exhibitors. The scientific instruments are the very best examples of the manufacture, notably the telescopes, microscopes, lenses, &c., by Ross, and also those by Dallmeyer, whose lenses are held in high estimation among photographers. The class of photographic apparatus comprehends all the newest and most useful inventions; there are in the same department night compasses, by Barker; compasses and sundials, Groves; barometers, thermometers, &c., by Cetti, &c. The manufacture of jewellery is extensively carried on in the district, but it will be understood that in this class great value may be represented in a small compass; it is not therefore probable that manufacturers would deposit here any very valuable portion of their stock, although the collection contains some interesting specimens of productions in the precious metals, and also ingenious imitations. Besides the classes mentioned, there are also musical instruments, architectural decorations, machinery and tools, stationery and printing, animal and vegetable substances, furniture, &c. In the centre of a dense population, a Museum exemplifying the special branches of manufacture by which the locality is signalised, would be a boon to those who seek to improve themselves in such manufactures, as commending to their imitation the very best specimens of production. The comparatively minute size of many of the objects, added to their great value, may at first limit the display, but supported by South Kensington, and sustained by the earnestness shown in the getting up of this exhibition, there is every reasonable prospect of success.

We trust the result will prove it to be so, for there is something which places it beyond the pale of recent metropolitan Industrial exhibitions: it is, in the main, of a thoroughly practical character; the contributions are, chiefly, the special produce of an important manufacturing locality, and form no insignificant item in British commerce.

### THE ARUNDEL SOCIETY.

THE ARUNDEL Society has attained a pecuniary position, and secured a general prosperity, which constitute power. The present income of £4,000 represents a wide field of useful operations. The annual publications for the last and the present year cost rather more than a quarter of that sum, and the "Supernumerary" and the "Occasional" issues absorb another quarter. The drawings from Italian frescoes have cost "the Copying Fund" not more than £250; but the outlay for management and working expenses is little short of £1,000. This, considering the society is under the conduct of amateurs, and obtains the gratuitous services of Mr. Franks, Mr. Holman Hunt, Mr. Layard, Mr. Norton

and Mr. Oldfield, cannot but be deemed a heavy charge. In the statement of the receipts and expenditure, however, indications are not wanting that the council are wise in their generation. It appears, for example, that the "rent of the rooms," which is set down at £130, has been covered by the profit on "the sale of frames and portfolios." The above items are worked out for the purpose of showing that the financial position of the Arundel Society is sound—a proposition sometimes called in question, but which seems to be, in good degree, substantiated by a balance at the bankers' of £500, short of but one shilling. The income of the society, in fact, appears circumscribed by nothing else than the actual limits to the mechanical powers of reproduction. It is found that when lithographic stones have given off some fifteen hundred imprints, that the quality of the copies produced begins to be materially impaired. Hence it has become essential in order to maintain a high and uniform excellence in the publications issued, that the number of the members shall not be so indefinitely multiplied as to overtax the constitutional stamina of stones, or the endurance of somewhat frail lithographic drawings. Perhaps no better tribute can be paid to the wisdom of the management, and the popularity of the Society, than in the facts that candidates for admission to membership have to await their turn for election in the probationary state of Associates; that the publications of previous years are at a premium; and that the five chromolithographs from the triptych of Memling, which have recently been issued in return for one guinea subscription, are now sold to the public for £3 10s.

The campaign upon which the society enters widens in its area year by year. The operations, which formerly were confined to Italy, have latterly extended to Belgium. M. Schultz was sent two years ago to Bruges to copy "a beautiful triptych by Memling, in the Hospital of St. John." The same artist has since put his drawing, then made, upon stone, and the successful results are before the world in the fine chromolithographs, the market value whereof has risen three hundredfold of the original price. Mr. Weal, who supplies a carefully compiled monograph on the life and works of the rare Flemish master, pronounces this triptych to be "Memling's masterpiece as far as colour is concerned. None of his works are more vigorous in *chiaroscuro*, none more harmonious in tone." The quality of M. Schultz's chromolithograph will be hereafter noticed. Encouraged by the success of this new line of undertaking—for, be it observed, Belgium is not only a country hitherto untrod by the Arundel Society, but oil-painting is a process which the artists in the Society's employ had not previously essayed to reproduce or approximate—encouraged, I say, in their novel enterprise the Council proposes to push the success achieved yet further. We are told that M. Schultz "will shortly proceed to Ghent, to copy the celebrated picture of 'the Adoration of the Lamb,' forming the centre of the great altar-piece painted by the brothers Van Eyck for the cathedral of St. Bavo. Whether it may be expedient hereafter to obtain drawings of other parts of the original, which are now at Berlin, and whether and how to publish so elaborate and expensive a work, must be reserved for future decision." The Council of the Arundel Society has long expunged the word "impossible" from the office copy of their English dictionary. So we cannot but hope they will go bravely to work in an undertaking that must confer signal benefit on the Arts, and in its successful issue will not fail still further to extend the repute which the Arundel Society has already earned throughout Europe.

In Italy the sanctuaries entered by the Society are sacred, and the Art-centres upon which it has concentrated its forces are specially rich in spoils. Some few blunders have been, and are now in course of being committed, upon which we shall animadvert. But for the most part the enterprises of the Society are wisely chosen. All lovers of the early epochs in the history of Christian painting will be glad to know that an opening attack has been made upon the church of St. Francis, at Assisi, a

peaceful and Art-loving proceeding that is specially timely in the immediate prospect of the widely-differing onslaught which the so-called liberal party proposes to make upon the churches and monasteries of Italy. It is possible that the paintings at Assisi are rather too archaic to fall within any but inveterate antiquarian and "Anglican" sympathies; therefore it is to be hoped that the Society, in the exercise of greater discretion than was shown in the Giotto Chapel, may stop short of driving a good idea to the death. A judicious selection of a few representative works at Assisi is all that the interest of Art demands, not to say the utmost which the patience of the members will bear. The want of this wholesome restraint upon more antiquarian tastes, which are often of all desires the most insatiable, and yet still that other want, the exercise of æsthetic love for beauty, has led, it cannot but be feared, to an error much to be deplored, the copying of the Last Supper by Ghirlandajo. This, of the four large renderings of the subject in or near Florence, is perhaps the least worthy of reproduction; in fact, there is but one 'Last Supper' in the world, and all inferior renderings, of which there are not a few, must suffer in comparison with the divine picture in Milan. But a still more serious objection remains, that this fresco by Ghirlandajo in the refectory of the Ognisanti is second to the artist's other works in the neighbouring church of Santa Maria Novella. These *chef-d'œuvre*, which are indeed worthy of all admiration, the Society very properly proposes to publish. Ghirlandajo will be by them sufficiently represented. For reasons analogous to those already adduced, it must be regretted that two inferior works by Bartolomeo, an 'Annunciation' and the 'Noli me tangere,' have likewise been copied; frescoes which will not bear one moment's comparison with the oil paintings by the same artist in the Pitti Palace, the Church of Lucca, and the Belvedere Gallery of Vienna. The Arundel Society runs the risk of lowering the reputation of the great artists to whom it stands before the English public in the relation of trustee.

It is a comfort to know that the dust of dry antiquarianism has not blinded the eyes of the council to beauty. I have examined with infinite delight drawings from such exquisite paintings as the far-famed 'Ecstasy of St. Catherine,' by Razzi; the well-known 'Sibyls,' and the allegorical figures of 'Theology' and 'Poetry,' by Raphael. These two circular compositions, set in lovely arabesque borders, show the greatest painter in the Roman school as a colourist and a decorative artist. Among the chromoliths shortly to be issued, 'The Delivery of St. Peter from Prison,' after Raphael, and 'The Nativity,' after Luini, are likely to prove effective and popular works.

Before bringing this notice to a conclusion, some remark is called for on the principles on which copies should be made, and the modes in which chromo-lithographs may be executed. Signor Mariannucci received in times past well-earned praises for his pleasing drawings. Then came the day when certain critics pretended to discover inaccuracies in transcript, and especially superfluities of prettiness, intended to disguise the blemishes wherewith age had disfigured the face of the originals. Thereupon the services of another artist were enlisted, M. Schultz, who pledged himself to daguerreotype the minutest crack upon plaster. The not over-pleasing merits of this process may be viewed in the drawing—a marvel after its kind—which M. Schultz has made from the famed "Crucifixion" of Fra Angelico. For myself, I incline to the opinion that what is most to be desired is a style which shall lie as a happy mean between the opposite extremes into which the two artists in the employ of the Society have fallen. On the one hand for a copyist to intrude his own conjectures and inventions is an impertinence which takes from his pretended transcript authority and value. On the other, a painter who shall sit down and dot out in detail mere accidental injuries, which simply disfigure the surface of a fresco, is not unlikely to fail in more momentous matters which lie near to the spirit and vitality of the grand original. Again, after further trial, it may be found that the method suited to one



school or master is not fitted to the opposite. For example, M. Schultz has certainly rendered with success the picture by Memling, and he will probably be equally fortunate in his attempt to translate the kindred works of Van Eyck. But a German in Italy does not always find himself at home. Signor Mariannucci, on the contrary, possesses a largeness of manner, a freedom of execution, and an eye for beauty which put him at once *en rapport* with the work, which may, in fact, be the offspring of one of his own ancestors. The instructions, however, which Signor Mariannucci has received from the council cannot but be deemed wise and timely: he is told, "In copying the subjects from Ghirlandajo, to avoid all restoration of parts injured or destroyed, and to aim rather at rendering the existing than the supposed original tone of colour."

Let me add a word on the lithographic process. Since the comparatively early days when Mr. Vincent Brooks was responsible for the saddest of parodies on Italian frescoes, the "chromos," published by the Arundel Society, have been, for the most part, good examples of the art. The colours are softly blended; the inevitable repetition of the same tone is put under disguise, and the clumsiness of execution, consequent upon the inaccurate working of the registers, has been as far as practicable mitigated. I shall not stop to indicate minor differences in the quality of the diverse reproductions issued of late years, but will at once strike at a broad distinction in manipulation which two master-works have, for the first time, made manifest. Certain chromo draughtsmen on stone, such as Kellerhøyen, show beneath the colour lines and shadows of black, giving to the work, when complete, the aspect of a coloured engraving. Now M. Schultz has reproduced the Memling triptych after this fashion. And when we take into account the minute demarcations in the original panel picture, when we recollect that the colour does not hide the drawing, nor overload the shading and the modelling, we shall at once recognise a happy correspondence between the original work and its replica. But the like verisimilitude would not be found, were this execution applied to an Italian fresco. There is in a fresco a certain opacity which imparts, strange to say, transparency, a degree of chalkiness that gives atmosphere; and these qualities have been most happily rendered by Starch and Kramer, in one of the most successful and lovely chromo-lithographs ever executed, 'The Coronation of the Virgin,' after Fra Angelico. Yet let it not be supposed that it is impossible to have too much of this opacity and chalkiness. Specially out of place is such gross lying on of pigments in the illuminated letters recently published by the Society. The Council certainly will do well to keep a sharp look-out, so as not to be blind to improvements and novelties which may at no distant day, in hostile hands, place there own publications at a discount. I think I am correct when I say that, under the title, "Chefs-d'œuvre des Grands Maîtres reproduits en couleur," F. Kellerhøyen has given to the world, especially in that marvellous reproduction of 'L'Adoration des Rois Mages,' works which surpass the "Arundel chromos." Again, in the recently published volumes "Histoire des Arts Industriels au Moyen Age, par Jules Labarte," a brilliancy of colour and an accuracy and minuteness of detail have been gained, which in no other publication has been approached. These lovely effects in some degree are due to the "Poitevin process" of photolithography, which we beg to commend to the best consideration of the Arundel Council.

Such strictures do not invalidate the eulogies before bestowed. For the most part the Arundel Society has done a good work nobly and well. It has educated the tastes of the English people upon models high in form and pure in spirit. It has, at a comparatively small cost, brought the grand frescoes of Italy within our homes, so that Ghirlandajo's 'Death of St. Francis,' and Fra Angelico's 'Coronation of the Virgin,' have been transferred from Florence, and may be now seen hanging in the Parsonage of a country clergyman, or in the mansion of a city merchant.

J. B. A.

## PHOTOGRAPHY.

RACIER exhibitions in photography do not show any advance in the process. The improvement which would be most acceptable in ordinary practice, would be the certain production of prints, independently of those capricious conditions which beset every step of the manipulative procedure from beginning to end. Difficult, however, as the process is to the fastidious operator, it has been practised with various degrees of success; and satisfactorily, more or less, to all classes of the public, with, of course, a scale of prices proportionate to the pretensions of each party to the contract. The realisation of an issue, good or bad, by the mere mechanical practice of photography would certainly tempt into the arena hundreds of speculators, whose dishonesty would rise in proportion to their ignorance. The kind of enterprise of which the public has the most reason to complain, is that of advertising copyists, who propose, on receipt of a card portrait and thirty postage stamps, to return twenty, fifteen, or twelve copies, according to the terms advertised. The grievance in such cases is not so much that the copies are extremely coarse and faulty, as that, generally, an inordinate length of time has elapsed before the cards are forthcoming, and that in many instances they have not been received at all. The nuisance has been carried to such an extent as to become the subject of complaint in the newspapers; and the public thus warned against the imposition, it has ceased to be so recklessly practised.

When the Photographic Society declined to exhibit "touched" prints, the rule comprehended all portraiture tinted, and painted on a photographic base, the society was loyal not only to photography, but also to legitimate Art. It was to be expected that the lower walks of miniature painting would suffer from the popularity of a method of producing resemblances, for which one sitting of a few seconds only was required; but we were not prepared to find the demand for high-class miniatures relax inasmuch as to leave some of our most accomplished artists without a commission. Not many years ago, the yearly collection of miniatures at the Royal Academy was always a feature of unflinching interest and attraction; but now, miniatures are exceptional there, and those artists whose works were the admired of all beholders, are either dead, or have betaken themselves to oil-painting, or even, it may be, to photography. Everybody has sat down before the magic lens, whether it be for a likeness, framed or encased, for threepence, or worked out in water-colours, or oil, at prices rising up to sixty guineas; but the best examples of the chemical process can never reach the graces of the painter's Art. It was expected that Herr Wothly's improvements would have given precision and delicacy of degree to the shaded passages of portraiture; but the examples we have seen do not fulfil the promise of the early essays; and the Wothlytype ceased to interest photographers, as soon as it was known that silver was indispensable. In the examples we have seen of this method of printing are gradations in the shades which suggest that ordinary methods of printing are extremely defective, inasmuch as the shades and markings of the best specimens are frequently opaque and blotched. Thus, there is still much left for miniature painting to accomplish before the *beau idéal* of the sitter be attained. The construction, sentiment, and brilliancy of a first-class ivory miniature can never be equalled by any photographic portrait, how skilful soever it may be supplemented with colour. In the race for popularity in portraiture, chemistry has for the present temporarily beaten painting. The triumph will not be long lived, though that which, in this respect, is true of water-colour, is not less so of oil, as is shown by the fact that there are portrait painters, who, for twenty years, have had more sitters than they could satisfy; yet some of these artists have now been for years without a commission. But there are signs of reaction—for nothing based upon photography can ever approach the beauties of a study from the life by an accomplished hand.

## SELECTED PICTURES.

FROM THE COLLECTION OF JAMES DUGDALE, ESQ., WROXALL ABBEY, WARWICKSHIRE.

## THE DEATH OF BUCKINGHAM.

A. L. Egg, R.A., Painter. W. Greatbatch, Engraver.

THE pendent picture to that of which an engraving appears elsewhere: both present a strange but instructive contrast in the meridian power and the final end of the courtly, witty, and licentious noble. Pope, in his 'Moral Essays,' assumes that Buckingham was at length reduced to absolute destitution, and that he died "in the worst inn's worst room;" but the statement is known to be greatly exaggerated. This favourite of a monarch as profligate as himself, finding his health ruined by a long career of dissipation and vice, his fortune diminished by boundless extravagance, and conscious also, that in Charles the Second's successor he had no hope of repairing his diminished income or regaining any of his lost influence in society, retired to his country mansion, at Helmsley, in Yorkshire, and devoted himself to field sports. It was from the effects of this latter indulgence that he lost his life, his death occurring at the age of forty-one, at the house of a tenant, at Kirkby-Moorside, in 1688, from fever produced by sitting on the damp ground after a long run with the hounds. The painter of the picture may have accepted either Pope's version of the event, or the true one, for the room in which the duke has breathed his last may be either one of a common country inn or of a small farm-house: the furniture is poor and scanty, the mattress on which he lies is stuffed with straw, and the whole appearance of the apartment is altogether comfortless. It would seem, too, that he died without a friend or one sympathising individual near him. In the agony of the death-throe he has thrown himself partially off the bed, and his head rests on the chair beside it, with the curtain puckered up, its folds blending with those of his laced cloak.

Dryden, in his "Absalom and Achitophel," in which Buckingham is represented as Zimri, has sketched his character, political and moral, with a most severe yet just pencil:—

"Some of their chiefs were princes of the land:  
In the first rank of these did Zimri stand.  
A man so various that he seemed to be  
Not one, but all mankind's options;  
Stiff in opinion, always in the wrong;  
Was everything by turn, and nothing long;  
But, in the course of one revolving moon,  
Was chemist, fiddler, statesman, and buffoon!  
Then, all for women, painting, rhyming, drinking,  
Besides ten thousand freaks that died in thinking,  
Blest madman! who could every hour employ  
With something new to wish or to enjoy!  
Railing and praising were his usual themes;  
And both, to show his judgment, in extremes;  
So over-violent or over-civil,  
That every man with him was God or devil.  
In squandering wealth was his peculiar art;  
Nothing went unrewarded but desert.  
Beggared by fools, whom still he found too late,  
He had his jest, and they had his estate.  
He laughed himself from court, then sought relief  
By forming parties, but could ne'er be chief;  
For spite of him the weight of business fell  
On Absalom and wise Achitophel:  
Thus, wicked but in will, of means bereft,  
He left not faction; but of that was left."

For the sake of identifying Buckingham, it may be supposed, with his once elevated position, the artist has presented him, in the picture before us, as habited in the costume of his prosperous days, and not in that which he would probably have worn at the hour of his death, whether this took place in the "worst inn" or in the room of his tenant: but both painters and poets are permitted to indulge in license.

\* The Duke of Monmouth and the Earl of Shaftesbury.





ALEX. R. PIERCE

W. GRAYBACH, SCULPTOR

# THE DEATH OF BUCKINGHAM.

FROM THE PICTURE IN THE COLLECTION OF JAMES DUGDALE, ESQ. WROXALL ABBEY, WARWICKSHIRE.





## LEEDS POTTERY.

A HISTORY OF  
THE EARTHENWARE WORKS AT LEEDS,  
WITH NOTICES OF THEIR PRODUCTIONS, ETC.

BY LLEWELLYN JEWITT, F.S.A.

THE TOWN of Leeds, so universally and justly famed "all the world o'er" for its woollen manufactures, and which at the present time is one of the busiest hives of industry in the kingdom—producing all manner of objects, from the finest and most delicate fabrics to the most gigantic and ponderous locomotives—has produced some of the most exquisite examples of the ceramic art which are to be found in the cabinets of the collector. Leeds woollen cloth manufacture, Leeds flax works, Leeds tobacco, Leeds glass, and Leeds engineering and iron making establishments, famous and well known as they are in every corner of the globe at the present day, are not more famous now than the Leeds pottery was in the last century and the beginning of the present. However much was known, years ago, about the productions of this manufactory, nearly all knowledge, even of its very existence, has been lost, and scarcely one collector in a dozen at the present day knows of what its specialities consisted. The character of the productions of the works has so thoroughly changed, both in body, in variety of goods, and in decoration, as well as in manipulative skill, that "Leeds pottery" of the olden time and that of the present are as opposite as any two varieties of earthenware well can be. My aim will be in the present article—the first which has been written on these interesting works—to draw attention to some points of their history, and to give such particulars of their productions as will enable collectors to distinguish them from those of other manufactories, and so correctly to appropriate such specimens as may come into their possession.

There is no doubt that pottery has been made at Leeds, or in its immediate neighbourhood, from the earliest times of our British history. Celtic and Romano-British relics have, from time to time, been found in the neighbourhood, which were, without doubt, made at the place; and the village of Potters Newton, evidently takes its name from a colony of potters having settled there in early times. That it was so in days of yore is evidenced by the fact of the name appearing in deeds of the thirteenth century. In later times coarse brown earthenware was made in Leeds, as were also tobacco-pipes, in the reign of Charles II. These were made from clays found at Wortley; the same bed of clay which was worked for the old Leeds pottery, and is still used for making yellow ware and saggars at the present day. The manufacture of tobacco-pipes at Leeds was established in the latter part of the seventeenth century, and was carried on somewhat extensively for several years. Ralph Thoresby, in his "Ducatus Leodiensis," published in 1714, in his account of Wortley Hundred says, "Here is a good vein of fine clay, that will retain its whiteness after it is burnt (when others turn red), and therefore used for the making of tobacco-pipes, a manufacture but lately begun at Leeds." Probably to the existence of this bed of fine clay is to be attributed the establishment of the pot works at Leeds, to which I am now about to direct attention. But first let me remark that at

Castleford (another pottery of which I shall have occasion to speak), which was a Roman station, there is a probability of wares having been made during the Romano-British period.

Of the date of the first establishment of the Leeds pot works nothing definite is known. It is, however, certain that they were in existence about the middle of last century, and that they were then producing wares of no ordinary degree of excellence. Before this time a kind of Delft ware was made, and I have seen some very creditable copies of Oriental patterns, with salt glaze, also produced at these works. Delft ware, however, was only made to a small extent, and was soon succeeded by the manufacture of that fine cream-coloured earthenware which made the works so famous, and enabled them, in that particular branch, to compete so successfully with Wedgwood and other makers. As early as 1770 considerable progress had been made in the ornamental productions of these works, and I have seen dated examples of open and embossed basket-work ware of a few years later (1777 and 1779), which are as fine as anything produced at the time.

The first proprietors of whom I have been able to find any record were Messrs. Hartley, Greens, and Company, and they had so far advanced in their work, and were so firmly established and well known in 1783, as to justify them in issuing a book of "designs" of some of the articles they were then producing.

A copy of this almost unique book is in my own possession, and it is of the utmost possible importance in authenticating the productions of the Leeds works. The volume bears the title, "Designs of sundry Articles of Queen's, or Cream-colour'd Earthenware, manufactured by Hartley, Greens, & Co., at Leeds Pottery, with a great variety of other articles. The same Enamell'd, Printed, or Ornamented with Gold to any Pattern; also with Coats of Arms, Cyphers, Landscapes, &c. &c. Leeds, 1783." The list and title-page occupy eight pages, as do also each of two others—translated into German and French—which accompany it, and which bear the following titles:—"Abrisse von verschiedenen Artickeln vom Koniginnen oder Gelben Steingute, welches Hartley, Greens, und Comp. in ihrer Fabrick in Leeds verfertigen; nebst vielen andern Artickeln: auch dieselben gemahlt, gedruckt oder mit Gold gezieret zu jedem Muster, ebenfalls mit Wapen, eingegrabene, Namen, Landschaften, &c. &c. Leeds, 1783." "Desseins de divers Articles de Poteries de la Reine en Couleur de Crème, Fabriqués à la Poterie de Hartley, Greens, & Co. à Leeds: avec une Quantité d'autres Articles; les mêmes emailés, imprimés ou ornés d'Or à chaque Patron, aussi avec des Armes, des Chiffres, des Paysages, &c. &c. Leeds, 1785."\*

The plates, forty-four in number, are very effectively engraved on copper, and exhibit a wonderful, and certainly exquisite, variety of designs for almost all articles in use, both plain, ornamented, perforated, and basket-work, including services, vases, candlesticks, flowerstands, inkstands, baskets, spoons, &c. &c.

The partners at this time (1783-4) composing the firm of Hartley, Greens, & Co., were William Hartley, Joshua Green, John Green, Henry Ackroyd, John Barwick,

Samuel Wainwright, Thomas Wainwright, George Hanson, and Saville Green. The business was, it appears, divided into six shares, of which William Hartley, Joshua and John Green, and Henry Ackroyd, had each one; John Barwick and the two Wainwrights half of one each; and George Hanson and Saville Green a quarter share each, the latter acting as "book-keeper" to the firm. The proprietors were extremely systematic and particular in their mode of keeping accounts and in their dealings with each other. They held regular meetings, and appointed independent and disinterested persons as valuers in each department; for instance, one to value the stock of finished goods in the ware rooms, another the unfinished ware, another the copper plates, another the buildings, others the moulds and models, the windmill, the horses, the waggons and carts, the raw materials, the woodwork, and every imaginable thing. The reports of these various valuers, whose names and awards for many years I have carefully examined, were submitted to a meeting of the partners, when a balance was struck, to which the names of each one were attached.

In 1785, and again in 1786, fresh editions of the catalogue and book of plates were issued, without change either in the number of articles enumerated or in their variety or form. The works at this time had been considerably increased in size, and the wares made were exported in large quantities to Germany, Holland, France, Spain, and Russia. So great had the concern become five years later (1791), that the yearly balance then struck amounted to over £51,500; and it is worth recording that in that year the value of the copper-plates from which the transfer printing was effected was £204, while at the present time they represent about £1,000. These copper-plates consisted of teapot borders, landscapes, Nankin borders, and others. The general stock in this year (1791) was valued at about £6,000, and the windmill at about £1,200. The house of the partners, entered as "Hartley, Green, & Co.'s House," was at Thorpe Arch, near Tadcaster and Wetherby. At Thorpe Arch, too, were the grinding mills. These mills were ten miles from the works at Leeds, and a team of four horses was kept constantly at work carrying the ground flint and stone. They, with the men who worked them, stayed six days, going and coming, between the two places, and then six at Thorpe Arch, alternately. The raw material was taken from Leeds to the mills at Thorpe Arch, when the horses who had brought it worked the mill to grind it, and returned with it, when prepared, to Leeds for use. This continued until 1814, when the windmill on the Leeds premises, which had been used as a corn mill, was converted into a flint mill, and an engine, made by the builders of the first successful locomotive, Fenton, Murray, & Co., put up. This mill is still used for the same purpose.

In 1794 another edition of the catalogue and pattern-book was issued. It was precisely the same in contents as the previous editions, both in the plates and letter-press, and contained the catalogue, or list, in English, French, and German. Fresh designs appear to have been continually added, and, the connections of the company increasing, a translation of the catalogue into the Spanish language was in a few years issued. This interesting work, of which a copy is in the possession of Mr. E. Hailstone, F.S.A., and which also contains the English catalogue, without date, bears the following

\* A copy of this most interesting pattern-book is in the Museum of Practical Geology, Jernyn Street, London, which has the English list, 1786; German, 1785; and French, 1785.



title,—"Dibuxos de varios Reuglones de Loza Inglesa de Regna, de Color de Crema, Fabricados en la Manufactura y Lozeria de Hartley, Greens, y Comp<sup>a</sup> en Leeds: en este mismo ramo fabriam de dicha loza, hay piezas esmaltadas impresas y adornadas conoro, como tambien, Hermoseadas con escudos, armas, cifras, payasos, &c. &c. Leeds." Instead of 152 general articles, as enumerated in the previous editions, 221 appear in this; and instead of 32 in tea-ware, 48 appear. In 1814, too, another edition was issued, a copy of which is in my own possession; it contains 71 plates of patterns, exhibiting 221 general articles, and 48 patterns of tea, coffee, and chocolate services. In this edition the whole of the plates, both those from the other copies and those newly engraved, have the words "Leeds Pottery" engraved upon them.

In the middle of the last century an important event in connection with the Leeds pottery took place. This was the establishment of the tramway from the Collieries of Mr. Charles Brandling, at Middleton, to the town of Leeds. This tramway passed through the Leeds pot works, to the proprietors of which a nominal rental of £7 a year was paid, and to whom, as a further consideration for the right of passage, an advantage in the price of coals was allowed.\* While speaking of the formation of this early line it is interesting to note that upon it was set to work the first locomotive commercially successful on any railway. Mr. John Blenkinsop, who was manager of the Middleton Collieries, took out a patent, in 1811, for a locomotive steam engine, and placed his designs for execution in the hands of Messrs. Fenton, Murray, & Co., at that time eminent engineers of Leeds. This was the first locomotive engine in which two cylinders were employed, and in that respect was a great improvement upon those of Trevithick and others. The cylinders were placed vertically, and were immersed for more than half their length in the steam space of the boiler. The progress was effected by a cog wheel working into a rack on the side of one of the rails. Mr. Blenkinsop's engine began running on the railway extending from the Middleton Collieries to the town of Leeds, a distance of about three miles and a half, on the 12th of August, 1812, two years before George Stephenson started his first locomotive.† Mr. Blenkinsop was for many years principal agent to the Brandling family, and his invention was, as is seen, first brought to bear in bringing coals from those pits to Leeds—a matter of immense importance to the town and its manufactures.

In the year 1800 two fresh partners, Ebenezer Green and E. Parsons, had joined the concern, the firm at this time consisting

of William Hartley, Joshua Green, John Green, Ebenezer Green, E. Parsons, Mrs. Ackroyd and her daughter Mary (widow and daughter of Henry Ackroyd, deceased), John Barwick, Thomas Wainwright, George Hanson, Saville Green, and Samuel Wainwright. On the death of Mr. Hartley the business was carried on—still under the title of Hartley, Greens, & Co.—by the remaining partners; and a Mr. Rupert, a Russian, became, I believe, a partner in the firm. The trade at this time was, as I have already stated, principally with Russia, and with Spain and Portugal, and hence, I presume, Mr. Rupert's connection with it. Other changes in the proprietary followed in succession, one of which was, that a minister, the Rev. W. Parsons, married Miss Ackroyd, and thus became a partner; and for a time the style of the firm was changed from "Hartley, Greens, & Co.," to "Greens, Hartley, and Co." These repeated changes, and the unpleasantnesses and disputes that arose in consequence, appear to have been detrimental to the concern, which was ultimately thrown into Chancery, and a large portion of the stock sold off. Some idea of the extent of the business done about this time may be formed from the fact, which I have gathered from a personal reference to the accounts, that the annual sales amounted, in round numbers, to about £30,000; that about £8,000 was paid in wages, and more than £2,000 for coals, even with the decided advantage of reduction in price by the arrangement already spoken of.

In 1825, by an advantageous arrangement effected through the good offices of his friend Mr. Hardy, the then recorder of Leeds, I am informed, the affair was got out of Chancery, and passed, by purchase, into the hands of Mr. Samuel Wainwright, one of the partners. The concern was at this time, I believe, carried on in the name of Samuel Wainwright and Company, and was conducted with great spirit. Mr. Wainwright engaged as his confidential cashier Stephen Chappell, who up to that time was employed as a book-keeper in one of the Leeds cloth manufactories. At Wainwright's death (of cholera), in 1832, the trustees carried on the business under the style of the "Leeds Pottery Company," and employed Stephen Chappell as their sole manager. This arrangement continued until the year 1840, when the trustees transferred the whole concern to Chappell, who took it at his own valuation. Shortly after this time his brother James became a partner in the concern, the firm then consisting simply of Stephen and James Chappell, who continued the works until 1847, when they became bankrupt. The pottery was then carried on for about three years, for the benefit of the creditors, by the assignees, under the management of Mr. Richard Britton, who had for some time held a confidential position with Mr. Chappell. In 1850 the concern passed, by purchase, into the hands of Mr. Samuel Warburton and this same Mr. Richard Britton, and was by them carried on under the style of "Warburton and Britton," until 1863, when, on the death of Mr. Warburton, Mr. Richard Britton became sole proprietor of the works, and they are carried on by him, with considerable spirit, at the present day.

The Leeds Pot Works are situated in Jack Lane, and occupy an area of considerably more than seven acres of ground, and at the present time give employment to about two hundred and fifty persons. The premises are intersected for a considerable portion of

their length by the Brandling's Railway (on which I learn it is again intended to start locomotives), and is also crossed in a cutting by the main line of the Midland Railway. The works are very extensive, and, with but some trifling alterations, now stand as they did in the time of Hartley, Greens, & Co. Closely adjoining them is the Leathley Lane Pottery, of which a few words will be said later on.

The wares manufactured at different periods at these interesting works consist of the coarse brown earthenware, made on its first establishment; Delft ware, produced only in small quantities, and for a short period; hard and highly vitrified stone ware, with a strong salt glaze; cream-coloured, or Queen's ware; Egyptian black ware; Rockingham ware; white earthenware; yellow ware; &c. &c. The great speciality of the works was the perforated "Queen's or cream-coloured earthenware," for which they became universally famed, and more than competed with Wedgwood. It is this kind of ware which among collectors has acquired the name of "Leeds Ware." To this it will be necessary to direct careful attention, and to point out both the peculiarities of pattern and of ornamentation, which they exhibit.

In colour the Leeds ware—i.e. the cream-coloured earthenware—is of a particularly clear rich tint, usually rather deeper in tone than Wedgwood's Queen's ware, and of a slightly yellowish cast. The body is particularly fine and hard, and the glaze of extremely good quality. This glaze was produced with arsenic, and its use was so deleterious to the workmen, that they usually became hopelessly crippled after four or five years' exposure to its effects. It is not now used.

The perforated pieces, as well as those of open basket-work, exhibit an unusual degree of skill and an elaborateness of design, that is quite unequalled. The first example, which I give in the accom-



panying engraving, is a chestnut basket and stand, of the finest and most elaborate description. Of this exact pattern I only know of two examples, one of which is in my own collection, and the other in that of Mr. Manning. They were purchased together, and are identical in every respect. In form these pieces are faultless, as they are also in moulding, and there is considerable elegance in the general outline. The upper part of the cover, and the lower portion of the bowl, are fluted, and the handles, which are double twisted, terminate in flowers and foliage. Both bowl and cover are elaborately perforated; and here it may be well to note, for the information of collectors, that the perforations of this description were produced by punches, by which the soft clay was pierced by hand.

\* The Act of Parliament for the formation of this line of railway was passed in January, 1758, and it is therein stated that Charles Brandling, the owner of the collieries, had made agreements with the owners of the lands through which it was intended to pass, "to pay yearly rent or other considerations" for the privilege. The Leeds pot works must, therefore, have been established some length of time previous to the year 1758. It may be interesting to add that by this act Mr. Brandling bound himself for a term of sixty years to bring from his collieries at Middleton, to a repository at "Casson Close, near the Great Bridge at Leeds," "20,000 dozens, or 240,000 corfs of coals," each corf containing in weight about 210 lbs., and in measure 7680 cubical inches; and there sell the same to the public at the price of 4½d. a corf. As the town increased in size, and its manufactures spread, fresh acts of parliament were applied for and obtained in 1779, 1793 (two), and 1803, by which last the quantity of coal undertaken to be supplied was increased to 1920 corfs per day, and the price raised to 8d. per corf.

† For this information I am indebted to my friend, Mr. John Manning, the principal of the firm of Manning, Wardie, & Co., the eminent engineers of Leeds, whose locomotives of the present day are in such high repute, who read a paper and exhibited a model of Blenkinsop's engine at the Leeds Philosophical Society, in 1863.

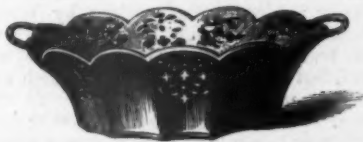


I name this more particularly because I have heard an opinion expressed that this description of open-work was produced in the mould. The fact of each of the perforations being produced separately by the hand of the workman, adds materially to the interest attached to the piece, and to its value. It may also be remarked that the wholesale price of this piece (eleven inches in diameter), the pattern for which was probably produced about 1782-83, was, in 1794, 8s. 6d.—a price which collectors at the present time would gladly triple and even quadruple.



The next example is an oval butter-tub and stand, of peculiarly elegant design, belonging to Mr. Manning. It is well covered with embossed work, and has both cover and stand very nicely perforated, the perforations being produced in the same manner as the one just described, by punches. The handles are ribbed and double twisted, with foliated terminations.

The next illustration shows one of the



"pierced fruit baskets" for which these works were very famous, and I have chosen it because it shows the combination of the pierced work with painting. These, and the



asparagus shell, also from my own collection, which I engrave to show how the peculiar art of these works was applied to the simplest things, will be sufficient to illustrate this variety of pottery.

The next variety is that of twig baskets, of which the accompanying is a very good



and characteristic example. In these pieces, which were produced in different varieties of wicker-work, the "twigs," or "withies," are really composed of clay in long or short "strips," as occasion required, and then twisted and formed into shape. The process was one which required considerable care and nicety in manipulation, and was well calculated to exhibit the skill of the workman. Baskets of this kind were made by various makers, as well as at Leeds, and all on much the same model, so that without an intimate knowledge of the body and glaze of the Leeds ware, it is difficult to distinguish them from others. One of these

baskets on its oval stand or dish (the wholesale price in 1794 ranging from 1s. 4d. to 3s. 6d., according to size) is engraved in the book of patterns of which I have spoken, and those who are fortunate enough to possess, or to be able to refer to that extremely scarce work, "Wedgwood's engraved Pattern Book" (18 plates, 4to.), will there find one engraved on plate 13, fig. 851. The same baskets were produced at Castleford and Don, and by Staffordshire houses.

Another characteristic variety of Leeds work was the combination in basket-work, &c., of embossed patterns with perforations. Of these I give an excellent example on



the accompanying engraving, in which the rim of the dish is embossed and pierced in basket-work. The way in which this was produced was this. The plate, dish, basket, or other piece, was formed in the mould so that the pattern stood out in relief above the parts intended to be incised. These were then cut out by hand, with a pen-knife, leaving the pattern entirely in open-work. The dish here engraved is one of the simplest kind, but is an extremely early specimen, having probably been made about 1779, and is therefore a good illustration of this class of work. It is marked in small capital letters LEEDS POTTERY. I have by me the mould of a covered basket, and some other varieties of this kind of open-work, of elaborate design, which show that considerable skill and a large amount of patient labour were expended over the production of this, as of other varieties of work.



In this same ware—the Queen's or cream-coloured earthenware—the Leeds works

produced services of various kinds, as well as the usual vessels for domestic use, and works of Art in the shape of vases, candelabra, centres, &c. &c. Of the services, which, as a rule, were of remarkably elegant forms, and produced with extreme skill in workmanship, it will not be necessary to give illustrations. Of the more decorative pieces, however, I give the accompanying engravings, because it is well to show collectors to what degree of perfection in design these almost forgotten works had arrived. The first example which I engrave is a magnificent centre, or "grand platt menage," of four tiers, formerly belonging to Mr. Lyndon Smith, but now in the possession of Mr. Nunneley, of Leeds. It is composed of five separate pieces. The base is rock, and each tier is composed of shells after the fashion of the Plymouth designs. The shells are supported on elegant brackets, and the whole piece is surmounted by a well modelled female figure. In Mr. Hailstone's collection—a collection which stands almost unrivalled in some of its departments—is a centre of similar design, but of three tiers only. It is also surmounted by a figure.

The next illustration shows a *jardiniere* of very elegant and effective design, in my



own possession. It is of cornucopia form, with a head of Flora, crowned with flowers, in front, and festoons above held by a ram's and an eagle's head. This piece is a remarkably fine and choice example of Leeds manufacture.

The next illustration exhibits a "grand



platt menage," similar to that engraved on plate 26 (fig. 106) of the "Book of Patterns."

It formerly belonged to Mr. Lyndon Smith, but is now in the possession of Mr. J. J. Bagshawe. In the plate to which I have referred this elegant piece has a base for cruet added, and is somewhat different in some of its details, but it is much the same in general design. Around the centre of the base, it will be noticed, is a series of rams' heads with large bent horns, hooked at the end, and the foliage beneath the pine-apple at the top is also deeply bent downwards, and the point of each leaf hooked up at the end. On these—the horns and leaves—it was intended to hang small earthenware wicker-work baskets, and on the engraving to which I have alluded, these are all shown *in situ*.

It is interesting to note that in Mr. Hailstone's collection is a precisely similar piece, but with the addition of a circular base, which is of Wedgwood's Queen's ware, and is marked WEDGWOOD in the usual manner. This circumstance shows that the design was common to both manufactories, and the natural inference to be drawn is that Messrs. Hartley, Greens, & Co., in this instance as in others, copied and reproduced Wedgwood's designs; while in other instances it is equally possible Wedgwood copied from them. It is curious in going through the pattern-books of Hartley, Greens, & Co. of 1783, and downwards to 1814, Wedgwood's of 1815, and the "Don," to note the similarity of designs exhibited, some of which are so nearly identical, as to appear almost to have been produced from the same moulds.

The vases, scent jars, cockle pots, and *potpourris* produced at Leeds, were many of them of very elaborate and elegant designs, and of large size, and were decorated with raised figures, medallions, flowers, festoons, shells, &c., and with perforated work. They were also frequently painted, or enamelled, in various colours, blue, green, and red being the prevailing ones. One "cockle pot," 22 inches in height, has a square stand, highly decorated with shells, &c., in relief, and with perforations, standing on four feet. At each corner is a raised seated figure. From the centre rises the stem, supporting a solid globe, on which rests the bowl, supported by mermaids. The bowl is decorated with festoons of shells, flowers, and sea-weeds in high relief. The cover is also ornamented with raised groups of shells and sea-weed, and is perforated in an elaborate and somewhat intricate pattern. It is surmounted by a spirited figure of Neptune with his trident and horses.

Candlesticks were made in great variety, and were highly decorated. Some were in the form of vases, and in this variety vases were produced in the same manner as Wedgwood's jasper ware, with reversible tops, so as to serve either as ornaments only, or as candlesticks. Others have dolphins; others again Corinthian and other pillars; others have massive bases perforated and embossed, while the candlestick itself rose from griffins; and others again are vases with branches for two or more candles springing out from their tops. These are now of great rarity, as, indeed, are many of the productions of the Leeds works.

Single figures, and groups of figures, were also produced, principally in the plain cream-coloured ware, but sometimes painted. It is also said that some minute works of Art, small cameos, were made at Leeds. A pair of these, said to be authenticated as Leeds manufacture, are in the possession of Mr. Ferns, who is also the owner of many excellent specimens of perforated ware.

In Mr. Hailstone's possession is a remarkably fine fountain of large size. It has a dolphin spout, shell terminations, mermaids and shells for handles, and has figures and ornaments in relief in front.

In tea, coffee, and chocolate services, a large variety of patterns were produced, both plain, engined, fluted, pierced, and otherwise decorated. Many of these are of similar form to Wedgwood's, to whom their manipulation would, indeed, have been no discredit. The great peculiarity of the tea and coffee pots, &c., is their double twisted handles, with flowers and leaves for terminations. Many of these are extremely beautiful, both in design and in execution. These services were made either in plain cream-colour, or painted with borders and sprigs of flowers in various colours. The chocolate cups are usually two-handled, or without handles. The stands are, in many instances, highly ornamented with perforations, or take the form of melon or other leaves, and have ornamental sockets for the cups attached. Several patterns appear in the engravings of which I have spoken. Tea-kettles and milk-pails with covers were also made, and in the possession of Mr. Lucas is a fine example of a tea-kettle with double twisted handle, with foliated terminations.

In the early part of the present century, a white earthenware was made at these works. It was a fine, hard, compact body, and had, like the cream-coloured, a remarkably good glaze. In this ware services, especially dinner and tea, were produced, and were decorated with transfer printing, painting, lustre, and tinsel. "Tinselling," it must be understood, is the peculiar process by which a part of the pattern is made to assume a metallic appearance by being washed here and there over the transfer or drawing. Examples of Leeds ware of this kind are in the possession of Mr. Manning and of Mr. Davis.\*

An excellent example of the white earthenware of Leeds is the puzzle jug here engraved. This is one of the most elaborate



in design, and careful in execution, which has come under my notice. The upper part is ornamented with "punched" perforations, and the centre of the jug is open throughout, having an open flower on either side, between which is a swan standing clear in

\* These examples are plates, and cup and saucer. They are marked with the curved mark to be hereafter described. The plates, too, bear a small blue-pencilled letter C, and impressed flower of seven lobes, and kind of cross pattern. These are of course workmen's marks. The cup and saucer in Mr. Davis's possession have flowers and rude landscape in colours and copper-coloured "tinsel."

the inside. The jug is painted with borders and sprigs of flowers, and is marked with the usual impressed mark of LEEDS POTTERY. A curious example of the white earthenware is in the possession of Mr. Hailstone. It is a large jug, having on one side a spirited engraving of "the Vicar and Moses" in black transfer printing, and coloured, and on the other side the old ballad of "the Vicar and Moses," engraved in two columns, and surrounded by a border. In front of the jug, pendent from the spout, is painted the arms of the borough of Leeds, the golden fleece, commonly called the "tup in trouble." On each side of this are the initials J. B. and S. B., and beneath are the words—"Success to Leeds Manufactory."

Transfer printing was introduced at Leeds, probably, about 1780, but this is very uncertain. In the title-page of the "Book of Patterns in 1783," it is said, "the same enamel'd, Printed or Ornamented with Gold to any pattern; also with Coats of Arms, Cyphers, Landscapes, &c.," and in 1791, the copper-plates then in use were valued at £204. The patterns were principally willow pattern, Nankin pattern, borders, groups of flowers, landscapes, and ruins.

Lustre, both gold and silver, was used occasionally in the decorations at Leeds, and excellent examples of "lustre ware" were also produced. These, like the other early productions of the works, are scarce.

About the year 1800, black ware was introduced at Leeds. This was of the same character as the Egyptian black, then so largely made in Staffordshire by Wedgwood, by Mayer, by Neale, and others. The body is extremely compact, firm, and hard, but had a more decided bluish cast than is usual in other makes. In this ware, tea and coffee pots, the latter both with spouts and with snips, cream ewers, and other articles were made. I believe there are but few collectors cognizant of the fact that this Egyptian black ware was made at Leeds at all; but I have been fortunate enough, by careful examination, to ascertain that up to 1812—13 probably from ninety to a hundred distinct patterns and sizes of teapots alone were produced in black at these works. This is an interesting fact to note, and is one which will call attention for the first time to this particular branch of Leeds manufacture. The patterns of the teapots were very varied, both in form, in style of ornamentation, and in size. In form were round, oval, octagonal, and other shapes, including some of twelve sides. In ornamentation some were engined in a variety of patterns, while others were chequered or fluted. Others again were formed in moulds elaborately ornamented in relief with flowers, fruits, borders, festoons, &c. &c.; while others still had groups of figures, trophies, and medallions in relief on their sides. The "knobs" of the lids were seated figures, lions, swans, flowers, &c. &c. The lids were made of every variety, both inward and outward fitting, sliding, and attached with hinges. In speaking of engine-turning, it may be well to note that "engined" mugs, jugs, &c., were made at these works as early as 1782, if not at an earlier date. And here, in connection with the black ware, let me note too, that pot-works were established at Swinton, by some of the family of the Greens, of Leeds (the firm at Swinton was "John and William Green & Co., Earthenware Manufacturers"); and that here, too, black ware teapots were made, which were known as "Swinton pattern." Of these I shall have more to



say in my account of the Swinton works, in a future number.

The marks used at Leeds are not numerous, and are easily distinguished. Collectors, however, need to be told that very few indeed of the productions of this manufactory were marked. The great bulk of the pottery, whether in Queen's ware or otherwise, was made for foreign markets—Russia, Holland, Spain, Germany, Portugal, France, &c.—and as a rule the goods were sent off unmarked. It is worthy of note, too, that the finest examples of Leeds' make, both in the perforated and other varieties, now known, have been recovered from the Continent. To illustrate this remark, it will be only necessary to point to the chestnut basket just described and engraved, which was purchased and brought from Holland a few years ago. The marks, so far as I have been able to ascertain, which were used at the Leeds works, and of each of which examples are in my own collection, are the following—

#### LEEDS POTTERY.

in large capitals, with a terminal asterisk impressed. This mark occurs on a large-sized "Melon Terine" in my own possession, the same as that engraved in the pattern-book of 1783, figure 68, plate 16. On the same piece are a large capital letter S impressed, and the number 12 incised. These are of course workmen's or pattern marks.

#### LEEDS POTTERY

in small capital letters.

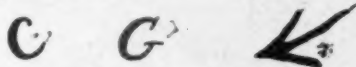
#### HARTLEY GREENS & CO LEEDS POTTERY

in small capital letters. j.



in small capital letters, in two curved or horse-shoe lines.

The marks usually ascribed to Leeds are the following:—



but there is no proof that any of these were ever used at the works. In my own possession is a dessert service with the "sponged" border (which was used at Leeds), and a series of extremely fine and thoroughly artistic figures, cupids, &c., engraved in stipple, and printed in a warm pinkish brown colour, which bears the first of these three marks; but although it is ascribed to Leeds, I have grave doubts as to the correctness of the appropriation, and shall have more to say upon the point hereafter.

Mr. Chaffers, in his work on marks and monograms on pottery and porcelain, says: "The mark of C. G. has been attributed to C. G. Charles Green, of Leeds; that in the W. margin is on a cup and saucer of white English china, with paintings of landscapes and the raised wicker border, common to this manufactory." I quote this for the purpose of showing how little reliance can be placed on the information hitherto given with respect to these works. So far as my researches go, I do not find there was a Charles Green connected with the Leeds works; and that china was never made there I am fully convinced.

The Leeds Pottery is, as I have said, at the present time carried on, as it has been for some years, by Mr. Richard Britton,

who employs more than two hundred hands. The wares produced are the ordinary descriptions of earthenware for domestic use, consisting of dinner, tea and coffee, toilet, and other services, jugs and mugs, screw jugs, bowls and basins, and, indeed, all articles in general use. The white earthenware is of the same quality as the ordinary run of Staffordshire ware, and has a good glaze. It is produced in the usual styles of blue printing, painting and edging. In this, the principal branch of his manufacture, Mr. Britton successfully competes with some of the Staffordshire houses.

In Rockingham ware, tea and coffee pots and other articles are still made at these works in considerable quantities, as they are also in Egyptian black glazed ware. Yellow earthenware made from native clays procured from Wortley, and pearl white of good quality, both plain and decorated, are also manufactured. Thus it will be seen that the Leeds potteries of the present day—of the very existence of which but few persons are aware—are of considerable size and importance, and are doing a large business—a business which, unlike that of the olden times, is principally confined to the supplying of the home markets, where, not being marked, the ware usually passes for that of Staffordshire.

Closely adjoining the works I have been noticing is another small pottery, called the LEAHLEY LANE POTTERY, of whose history a few words may be said. They were established in the early part of the present century, by, I believe, a Mr. North, for the manufacture of black ware, but were afterwards used by the same person for the making of the ordinary white earthenware. From Mr. North the works passed into the hands of a Mr. Hepworth, who made the ordinary brown salt-glazed ware. It was next worked by Mr. Dawson, one of the trustees of the Leeds pottery, who took into partnership Mr. Chappell, of whom I have spoken as, for a period, proprietor of the Leeds pottery; and it was for some time carried on by Dawson and Chappell, afterwards by Chappell alone, and then by Shackleton, Taylor, and Co. This partnership was dissolved in 1851, and the works were then continued by two of the former proprietors, Messrs. Taylor and Gibson. Since 1859, the factory has been continued to the present time by Messrs. Gibson & Co. The premises are small, and produce only the commoner and inferior kinds of earthenware for domestic purposes. These are white ware of the commonest kind, yellow ware made from the Wortley clays, and Rockingham ware.

Having now brought my notice of the Leeds pot-works to a close, it remains only for me to add my earnest hope that the notes I have thrown together, and which have been collected with no inconsiderable amount of labour, and with much patient investigation, may be found to contain information useful to the collector, and will tend not only to remove many existing misapprehensions as to the productions of those works, but to call attention to them in many quarters where their existence has been hitherto unknown. My next paper will be devoted to a notice of the Rockingham works, and other works in the same locality, and their productions, in which I hope to give much information that will be new to my readers. The locality, the Valley of the Don, in which the works I shall then notice are situated, is full of interest, historical and otherwise, and has long been a successful seat of pottery manufacture.

#### LEONARDO DA VINCI'S "HERODIAS."

THE works of Leonardo da Vinci are so rare, that we regard with extraordinary interest any picture even associated with his great name. Strong evidence is offered in favour of one of 'Herodias,' assumed to be by him, and now in the possession of an American gentleman named Kellogg. In the Tribune at Florence is a well-known 'Herodias,' now admitted, we believe, to be a copy by Luini of a picture by Leonardo. This picture was removed to Paris in the reign of the first Napoleon, and was there engraved as a work by Da Vinci. After its restoration to the Tuscan government, it was attributed to Luini, but many years after its replacement, it was described in the catalogues of the collection of the Palazzo Vecchio as "*Erodiade e l'ancella che ricevono la testa di S. Giovanni Batista, di Leonardo da Vinci.*" The persons represented are three: Salome, who receives the head which is about to be placed in the charger by the executioner, and on her right the third, a woman, said by some critics to be Herodias, but by others, among whom are the Florentine authorities, to be an attendant. The types of the features are identical with those of the picture in the National Gallery, 'Christ disputing with the Doctors,' as if they had been painted from the same models, or worked out under similar impressions. The precise passage rendered in the picture is—"And (the executioner) brought his head in a charger, and gave it to the damsel; and the damsel gave it to her mother;" but it cannot be thought that the woman on the right of Salome is such a person as would have attracted the attention of Herod; still the damsel turns to her, and seems as if about to present her with the head of the Baptist.

The history of the picture is not known beyond the early part of the present century. It was one of the collection at Mariahalden, near Zurich, and belonged to the proprietor of that estate, Count Bentzel-Sternau, who in 1847 disposed of the contents of his gallery; some time after which the 'Herodias,' with another from the same source, became the property of Mr. Kellogg. The latter, by Raffaele, is known as 'La Belle Jardinière,' and is now in the collection of Lord Ashburton. This picture is said to be original, while that in the Louvre known by the same title is doubted by connoisseurs of the "divine master." Under the head "Vinci" in the *Allgemeines Künstlerlexicon* (Zurich, 1819), there is, by F. R. Füssli, a description of this 'Herodias,' concluding with these words, "We cannot cast the least doubt on Count Bentzel's picture;" but this writer describes the person who receives the head from the executioner as Herodias, and not Salome, whereas the entire configuration is much too youthful for Herodias; yet this interpretation coincides with the somewhat loose description given in the Florentine catalogue, though it is not a rendering of the sacred text. Round the upper border of the dress of the principal figure appears the inscription, "Leonardo da Vinci, 1494." On the Florentine picture there is no signature, and between that and the work in question there are remarkable differences. In the latter the dress of the prominent figure is red, with a flower pattern, but in the Tribune copy it is brown, and the flower on the dress is omitted, as is also the ornamental chasing on the vase. For these discrepancies probable reasons might be assigned, but no satisfactory conclusion could be arrived at. The antecedents of the picture are not known farther back than the year 1810, when the Count Bentzel Sternau purchased it from Mr. Lamy, a publisher of works of Art at Zurich. It was sent to Paris to be transferred to canvas, and was there pledged to Baron Persi, who, on its being redeemed, offered Mr. Lamy 20,000 livres for it. It was at the same time known to have been valued at 40,000 livres. The abiding places of all the productions of Da Vinci are known; and, as his works are few, an authentic addition to their number would be a matter of much interest to admirers of the masters of the Italian schools. The painting in question is at No. 18, Ladbroke Square.

## HOMES WITHOUT HANDS.\*

THE architecture of animal life is infinitely more marvellous, and oftentimes more beautiful, than the most gorgeous edifices reared by the hand of man. We look with astonishment—if we think while we look—on the temples and palaces, and gigantic constructions of every kind, which his skill, his intelligence, and his industry have raised; on the wide-swinging dome, be it of stone or glass; on the graceful, tapering spire, boldly shooting upwards into the sky; on clustered columns; on ponderous arches, whose shoulders might sustain a mountain: we see stone compactly and symmetrically fitted to stone, each of its appointed size and in its appointed place, while the chisel of the sculptor enriches them with cunning workmanship, and transforms the shapeless blocks into elegant proportions, and puts on them the undying impress of beauty; weaving out of stone and marble garlands of flowers and types of all things lovely, such as those with which the Deity Himself has adorned the great temple of nature—the visible world of His own creation. All these are the works of reasoning, educated man, who builds according to rules and laws which science teaches. But if we pass from them to the structures of the lower creation—the “homes” made “without hands”—we see far more reason for wonder in what instinct alone has taught the bee and the ant, the reptile and the bird, to form, each for its own purposes of safety and domestic comfort.

“But most of all it wins my admiration  
To view the structure of this little work,  
A bird's nest. Mark it well, within, without;  
No tool had he that wrought, no knife to cut,  
No nail to fix, no bodkin to insert,  
No glue to join; his little beak was all,  
And yet how neatly finished! What nice hand,  
With every implement and means of art,  
And twenty years' apprenticeship to boot,  
Could make me such another?”

The bee observe:  
He too an artist is, and laughs at man  
Who calls on rules the slightly hexagon  
With truth to form: a cunning architect,  
Who at the roof begins her golden work,  
And builds without foundation.”

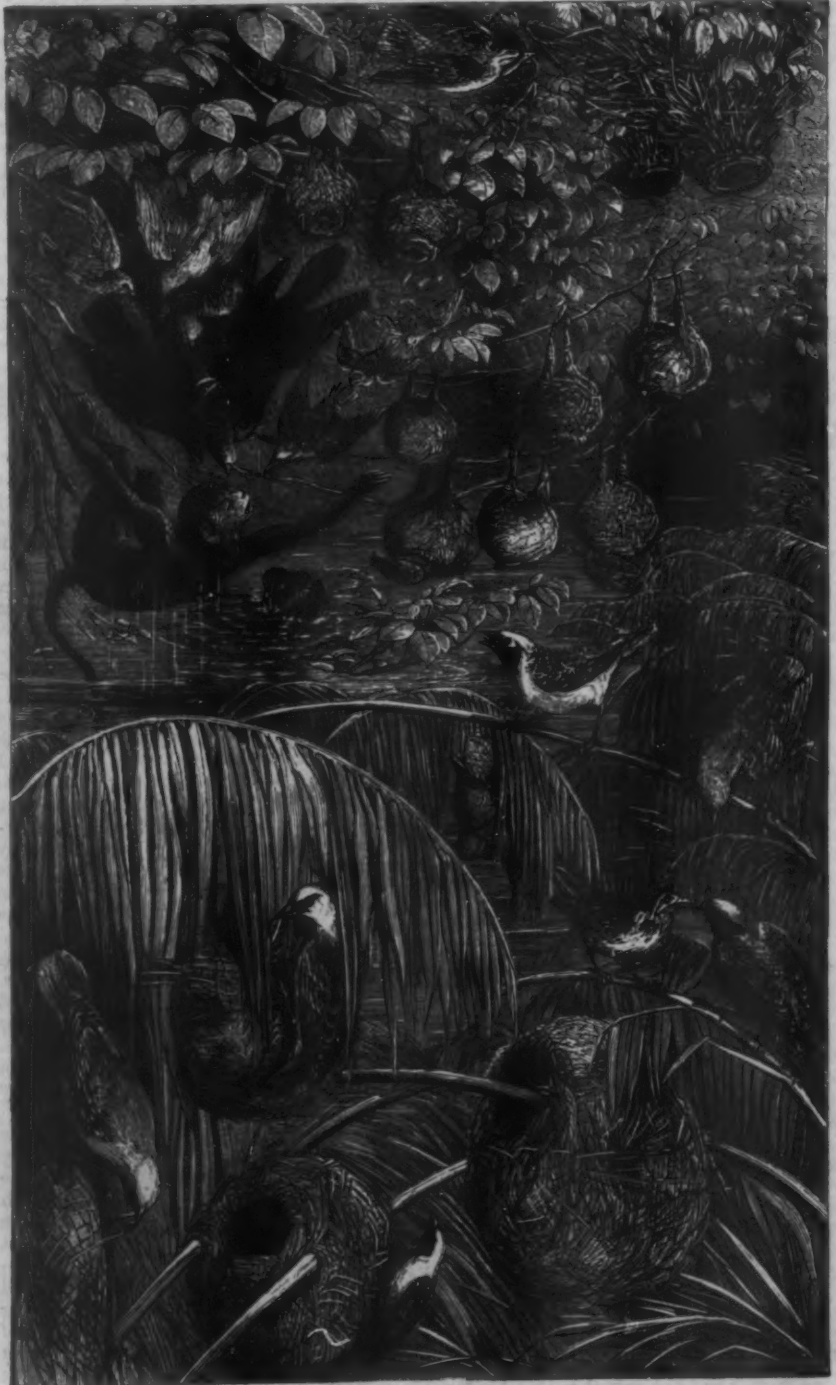
So wrote Hurdia, in his “Village Curate,” towards the end of the last century: his poems are not so well known as they deserve to be, for his pastoral descriptions are as truthful as they are simple, and full of beauty. Hurdia was the friend of Cowper—with whom he may not unfitly be compared—and of Hayley, and was Professor of Poetry at Oxford. It is, too, on such topics that Mr. Wood discourses in the most entertaining and instructive volume aptly entitled “Homes without Hands;” and his former publications on Natural History show him to be eminently qualified to treat of them,—in a way, moreover, to commend the subject to every class of reader. Beginning with the simplest and most natural form of animal habitation, a burrow in the ground, he proceeds to notice the “homes” of those creatures that suspend them in the air; next, those of real builders, that form their domiciles of mud, stones, sticks, and similar materials; the fourth class consists of those which make their habitations beneath the surface of the water, whether salt or fresh; the fifth, of those that live socially in communities; the next, those which are parasitic upon animals or plants; then, those which build on branches; and lastly, those that must be classed under the head of miscellaneous, or those whose habitations could not be well placed in either of the foregoing groups.

But this classification, clear and definite as it must seem to all who are not well acquainted with the subject, admits of another division or arrangement. Thus, in treating of the “Burrowers,” the mammalia have precedence; these include man, the mole, the fox, the weasel, &c. &c. Burrowing birds come next in order;

those which burrow in the earth, and those that burrow, or make holes for their homes, in trees. Burrowing reptiles are followed by burrowing invertebrates, and so on; and thus the whole subject is brought forward in its natural order, and in a way that renders it perfectly explicable.

It is only the diligent student of nature who can entertain the least idea of the skill and ingenuity possessed by the majority of these “cunning” architects, and of the means they

employ in the construction of their homes to render them safe and adequate to their necessities. The illustrations with which Mr. Wood has copiously enriched his book will do much to enlighten the reader on this matter, and we are favoured with the means of introducing some examples. The first is a group of WEAVER BIRDS, natives of the tropical regions of Africa and Asia. These birds suspend their nests in the most extraordinary way to the ends of twigs, small branches, drooping parasites, palm



AFRICAN WEAVERS.

leaves, and reeds; many species of them hang their nests over water, and at no very great height above its surface. The object of this curious locality is evidently that the eggs and young should be preserved from the depredations of the innumerable monkeys which swarm in the forests, and whose filching propensities would rob many a nest of its young brood. The weight of the smallest monkey is too great for the stem or leaf from which the nest is suspended or to which it is attached; and it there-

fore happens generally that in the attempt to grasp his prize he pays the penalty of his misdoings by being immersed in the water, which, for a time at least, puts a stop to his depredations, if he does not lose his life. The nests of all “pensile” birds, says the author, are remarkable for eccentricity of shape and design, although they agree in one point, namely, that they dangle at the end of twigs, and dance about merrily in the breeze. Some are very long, some very short; some have their en-

\* HOMES WITHOUT HANDS. Being a Description of the Habitations of Animals, classed according to their Principle of Construction. By the Rev. J. G. Wood, M.A., F.L.S., &c., Author of “Illustrated Natural History.” “Common Objects of the Seashore and Country.” With New Designs by W. F. Key and E. Smith. Engraved by Messrs. Pearson. Published by Longmans, Green, and Co., London.



trance at the side, others from below, and others again from near the top. Some are hung, like a hammock, from one twig to another; others are suspended to the extremity of the twig itself; and others fasten their nests to the extremities of palm leaves. Another peculiarity is the difference of "make" and materials, some birds using fibres, others the coarsest

grass-straws; while some nests are so loose in texture that the eggs can be plainly seen through them, and others are as thick and strong as if they were the work of a "professional thatcher."

The *SIREX*, seen in our second illustration, is a terrible destroyer of fir-wood; in some cases riddling the tree so completely with its tunnels, that the timber is rendered useless. This is



SIREX.

effected in the following manner:—With the long and powerful ovipositor the mother insect introduces her eggs into the tree, and there leaves them to be hatched. As soon as the young grub has burst from the egg, it begins to burrow into the tree, and to traverse it in all directions, feeding upon the substance of the wood, and drilling holes of a tolerably regular

form. Towards the end of its larval existence, it works its way to the exterior of the trunk, and there awaits its final change; so that, when it assumes its perfect form, it has only to push itself out of the hole, and find itself in the wide world.

Very curious are the nests of the two birds seen in our next illustration, those of the FAIRY



FAIRY MARTIN.

PIED GRALLINA.

MARTIN and the *PIED GRALLINA*, both natives of Australia. These nests are formed of mud and clay, with which are interwoven sticks, grasses, feathers, and stems of plants; these serve to bind the clay together, in the same way as does cow's hair in the plaster used by bricklayers.

"Homes without Hands" is a book of absorb-

ing interest. To those who live in the country, and whose tastes lead to the observation of the animal life that surrounds them, it must prove especially welcome; and it can scarcely be less so to those who, dwelling in towns and cities, have little or no opportunity of studying natural history in any of its multitudinous and most instructive forms.

## WAKEFIELD EXHIBITION OF INDUSTRIAL AND FINE ART.

THE 30th of August was a "red-letter" day in the annals of Wakefield. Situated, as the town is, in the midst of a large agricultural population, it is yet fully alive to the importance of encouraging the works of the artist and the artisan. The exhibition had its origin in a very humble beginning. It was primarily projected to encourage the industry, and usefully to employ the winter evenings, of the children connected with the parochial schools. Then the parents of the children were desirous of exhibiting the results of their own industry; and subsequently others expressed a wish to contribute. As the report of the project circulated through that part of Yorkshire, applications to participate in it were made from Leeds, Sheffield, Bradford, Saltaire, Pontefract, and half a score other places, and the result was a display of various kinds of works, to which, including the Fine Arts department and that of the juveniles, the names of nearly two thousand contributors were appended.

The exhibition was held in six rooms, or halls, the "Tammy Cloth Hall" forming a portion, to which was added a large temporary structure of wood and glass. It was opened with considerable ceremony, the day being observed as a public holiday. Among the distinguished individuals who were present were the Archbishop of York, Earl Fitzwilliam, Lord Milton, Lord Houghton, president of the exhibition, the Right Hon. C. B. Adderley, M.P., Mr. Leatham, M.P., and a large number of the local gentry, affording a gratifying instance of the interest they felt in this spontaneous display of the industry of their poorer neighbours. After the most reverend prelate had offered up a dedicatory prayer, the assembled company was addressed at considerable length by Lord Houghton, the Archbishop, Lord Fitzwilliam, and Mr. Leatham.

Among other works placed in the large central hall, to which the visitor was first admitted, is an important specimen of paper-staining and ornamental painting, representing 'The Garden of Eden,' in the production of which six thousand blocks were employed. Beneath it were—we are writing in the past tense, as probably the exhibition will be closed before our sheets are in the hands of our subscribers—an interesting collection of finely carved ancient furniture. On the walls hang specimens of the various kinds of woollen stuffs manufactured in the West Riding. In the entrance hall were contributions of pottery. What is called the "Tammy Cloth Hall" consists of two long but very narrow rooms, one above the other; in the lower rooms were specimens of machinery in motion, and in the upper a large collection of objects too numerous to particularise, but consisting of chemical products and manufactures, and mineral substances, scientific works, and of the diverse productions that generally come under the title of "Industrial Art," all properly classified; very many of these objects are of great excellence. The section "Scholars' and Children's Works," included articles contributed by twenty-four schools, male and female, in Wakefield and its immediate vicinity.

Right and left of the entrance hall were two excellent picture galleries, one devoted to oil paintings, the other to water-colour drawings, photographs, &c. These formed, as might be expected, attractive features in the exhibition, and deservedly so, for they contained some excellent examples of the works of the British school of painters. The oil pictures, numbering more than three hundred, included specimens of Reynolds, Romney, Hoppner, Etty, Hogarth, Constable, Gainsborough, R. Wilson, Morland, Lawrence, Leslie, E. M. Ward, C. Stanfield, T. S. Cooper, J. B. Pyne, H. O'Neil, E. V. Rippingille, J. Severn, Boddington, and many others. The pictures in water-colours numbered about two hundred; among them were works by Turner, W. Hunt, D. Roberts, S. Prout, B. Foster, J. Nash, Linnell, J. Gilbert, C. Werner, D. Francis, and many more.

Among some pertinent and judicious observations made by Lord Houghton, the following appears in the report of his speech, when alluding to the advantages such exhibitions afford to the artisan:—"It is a great thing for the working man—the common hard-working mechanic—to see the results of his daily labour, and to perceive that his work is in itself an art. When I see men engaged in long mechanical labour, it always seems to me that there are two ideas I should wish to see spread broadcast over the community. One is, that such men should have something in their minds besides their mere labour, which should occupy their minds during the performance of their labour. The other is, that they should have some other employment—some power of doing something else besides the mechanical labour in which they are engaged. It is a new and interesting feature of these exhibitions, that they afford to the artisan class the opportunity of exhibiting any works which they may have produced, and which are not peculiar to their trades. It is a great thing for a man to feel that he is not a mere machine, or part of a machine; but that besides being part of the great machine of the world, as we all are who perform any industrial part, there is something divine in him which gives him the power of understanding and appreciating other things besides his mechanical work, and which thus places him in conjunction and sympathy with minds higher than his own."

Such gatherings as appeared at the inauguration of the Wakefield Exhibition form a strong link of union between the upper and lower classes. They show a community of interests between the two, and the remarks made by more than one speaker clearly pointed out that each is dependent upon the other for no small portion of his comfort and personal enjoyment, for the wealth of the rich man could do little to promote either without the skill and labour of the artisan, who must look to the other to appreciate the work of his hand by becoming its possessor.

### ART IN SCOTLAND AND THE PROVINCES.

**ABERDEEN.**—Mr. A. Brodie is progressing with his statue of the Queen, which is intended to stand at the corner of St. Nicholas Street, in this city.

**EDINBURGH.**—Mr. John Steell, R.S.A., has recently completed a statue of the late Right Hon. James Wilson, for transmission to India, where he held the appointment of Finance Minister. It will be placed in a prominent position in Calcutta, and a *replica* of the work in bronze—the original is in marble—will, probably, be erected in Hawick, Mr. Wilson's native town, a subscription for the purpose having been already announced. A bust of the deceased statesman was some time since executed by Mr. Steell, from life, and is now in the Scottish National Gallery.—A portion of the new Museum of Science and Art, which has been in course of construction for about the last four years, is so far completed as to allow of the collections being removed into it, and the work of transference has been in progress for some weeks past. The halls and galleries are lighted with gas, on the same system as that adopted in the South Kensington Museum.

**FETTERCAIRN.**—A Gothic arch, in memory of the late Prince Consort, has been erected, from the designs of Mr. John Milne, of St. Andrew's, at Fettercairn. It consists of two massive octagonal towers, each about seven feet in diameter, and supported by buttresses; the towers are about sixty feet high, and are surmounted by gilded metal finials. The arch itself is semicircular, rather more than eighteen feet in the span, and upwards of sixteen feet in height, to the keystone. Above the arch there appears on a scroll the inscription, "Visit of Victoria and Albert," in raised letters of old English character; and above the cornice, on each side, and under the cope of the arch, is a crown, in relief; while the top of the arch is

coped with embrasures, and in the centre is a semi-turret with gilt metallic finials. The memorial, as the inscription indicates, has reference to a royal visit to Fettercairn. It was after this visit that a subscription was raised for a memorial of the event; but it was not till the death of the Prince occurred that much progress was made in carrying out the object, and it has now taken the form just described.

**BIRMINGHAM.**—An exhibition, entitled "The Working Men's Industrial Exhibition," was opened with considerable ceremony in this busy town on the 29th of August. The catalogue contains a long list of useful and ornamental objects, as well as numerous literary contributions, in very many of which the women seem to share the credit of production equally with the men. We trust that when the exhibition closes it will be found to have proved more pecuniarily remunerative than some recent similar displays in London.

**BRIGHTON.**—The exhibition of the Brighton Art-Society opened, on the 4th of last month, with a collection of 230 oil paintings, 195 drawings in water-colours, and five examples of sculpture. Of the whole number of works exhibited, 76 are the productions of local artists. Among the leading subjects the following may be mentioned:—"Tired," F. S. Cary; "Beatrice," E. Kennedy; "Imogen," J. B. Bedford; "After sunset merrily," F. Smallfield; "The Favourite," and "The Fisherman's Daughter," J. Noble; "Dutch Shipping," H. K. Taylor; "Amager Girl," and "Danish Nurse with a Parrot," M. de Jerichau; "Sunday," J. J. Wilson; "Vanity," S. B. Halle; "Fowey Harbour," and others, by W. Linton; "Bilberry Gatherers," J. Bouvier; "The Fortune-teller," D. Hardy; "Calais Sands," and "Fishing Boats," both by W. R. Beverley; "Assuan, Upper Egypt," and "Moorish Ladies," C. Vacher; "Dar Thurla," H. Tidey; "A Grave Hint," "Come into the Garden, Maud," and others, H. K. Browne; "A Swollen Stream," J. Fahey. The catalogue contains also works by many other artists whose names are well known:—E. W. Cooke, R.A., Bennett, Holland, G. Smith, J. B. Pyne, W. Leader, J. Horlor, Niemann, S. Prout, J. Callow, W. Hunt, T. Joy, S. P. Jackson, G. D. Paris, Honorary Secretary of the Society, Gastineau, R. E. Scanlan, T. S. Robins, Miss Rayner, Mrs. W. Oliver, and Mrs. H. Criddle. Some of the pictures by these artists have been contributed by their present owners.

**CANTERBURY.**—Mr. Ffytters, the sculptor, is engaged on a series of statues, sixty-seven in number, for the south porch of the cathedral in this city, in pursuance of a scheme which has been laid down by Dr. Alford, Dean of Canterbury. They are, chiefly, the gifts of individuals.

**COVENTRY.**—A statue of the late Sir Joseph Paxton is to be erected, by public subscription, in the vicinity of this city, which he represented in parliament during a term of ten years. The site selected is the cemetery, in all respects a very suitable one, for it was designed by him, and laid out under his superintendence.

**READING.** is having its industrial exhibition, to which the Queen has contributed many valuable and interesting works from Windsor Castle. The Provost and Fellows of Eton College, Lord Overstone, Colonel Lloyd Lindsay, M.P., Sir C. Russell, M.P., Mr. Benyon, M.P., and others of the county gentry, are contributors of pictures, sculptures, and other works of Art. The exhibition was opened about the middle of last month.

**SHEFFIELD.**—The Council of the School of Art in this town is making an effort to remove the debt on the building, which amounts to £2,000, and also to increase the subscription list for the support of the institution by £200 a year. The withdrawal of Government aid has rendered these movements imperative to keep the doors of the school open.

**WINCHESTER.**—Eight small statues for the upper portion of the City Cross are completed, and have arrived at their place of destination. They represent respectively St. Lawrence, St. Bartholomew, St. Thomas, the Virgin Mary, St. John, St. Peter, St. Paul, and St. Maurice. The three large statues for the lower niches will be those of King Alfred, William of Wykeham, and Florence de Lunn, first mayor of Winchester.

### BRIGHTLING OBSERVATORY. (FROM ROSEHILL PARK.)

J. M. W. Turner, R.A., Painter. W. B. Cooke, Engraver.

MR. THORNBURY, the biographer of Turner, says: "I go to few places in England but I seem to meet Turner. I find him on the Derbyshire Hills, and among the ruins of Yorkshire abbeys. I meet his ghost on the banks of the Wharfe, and on the sea-shore at Dover. I come across him in the green hop-fields of Kent, and in the marshes of the Thames. I see his short, stalwart spirit pacing about the Scotch moors, and around the pebbly marshes of Scotch lakes. I never go on the Thames, and look at St. Paul's, but I seem to see him bout past me, and steer on to that old loved Chelsea. In Wales, at Oxford, in Sussex, in Wiltshire, I still cannot drive away the remembrance of him. He haunts Fonthill, Petworth, and Tabley; he meets one at every old castle and abbey in England; he has been on every river, and in every county. He did much to spread the fame of the beauty of our country."

No painter ever did so much: the number of engravings executed from his sketches of scenery in Great Britain amounts to several hundreds, and a very large portion of them belong to a comparatively early period of his career. Turner's drawings have elicited as much praise from his admirers as the noblest of his oil paintings.

One has but to look at the female figure forming so conspicuous an object in the foreground of the accompanying engraving of 'Brightling Observatory' to be convinced that the drawing from which it was taken must have been made very many years ago; for certainly her dress is of a type to which the living generation, except those of us who may be getting into the sear and yellow leaf, knows nothing except in pictures. The view itself has, in all probability, undergone great changes since Turner sketched it, and, we believe, the Observatory no longer exists; the hill on which it stood rises to a height of 646 feet above the level of the sea. Brightling is a small village about three or four miles north of Battle, a locality which has beauties almost peculiar to itself, and Turner was always on the search after variety in the picturesque. Here we have a wide sweep of downs, with their rich covering of short and delicate turf, fragrant with wild thyme, whereon large flocks of sheep feed—the celebrated "South-downs," whose flesh is esteemed a delicacy even on the table of the epicure. The scene is finely broken into hill and dale, with noble patches of forest trees here and there to relieve the eye of all monotony both of form and surface, and permitting the artist to display his powers of regulating the light and shade of his picture in the most effective manner. Turner's management of *chiar-oscuro* is always notable, and he often made it depend less upon the composition itself—that is, upon the objects or materials of which it was made up—than of those which did not appear in it. The chief, and indeed almost the only way of doing this, is by invoking the aid of clouds, and causing those which are out of the picture to throw their reflections on certain portions of the landscape. Almost the whole of the foreground in the drawing of 'Brightling Observatory' is treated in this manner; there is no other way in which the long line of shadow passing across the composition, and gradually merging into the light on the left can be accounted for; and how effective is the result!











PAINTED BY J. M. W. TURNER, R.A.

# BRIGHTLING OBSERVATORY.

SEEN FROM ROSEHILL PARK.

ENGRAVED BY W.B. COOKE





## HISTORIC DEVICES AND BADGES.

BY MRS. BURY PALLISER.

"To describe emblazon'd shields  
Impresses quaint."—MILTON.

"Here's now mystery and hieroglyphic."  
BEN JONSON, *The Alchemist*.

## PART I.

DEVICES and badges form a branch of heraldic study the importance of which has not been sufficiently appreciated. It is of the greatest value to the archaeologist, in helping him to ascertain the origin and fix the date of an infinity of works of Art. The knight bore his device upon various parts of his dress; it was embroidered upon his surcoat and the caparisons of his horse; was engraved upon his armour and his arms, inscribed upon his objects of daily use, his books, his plate, his bed, and his household furniture. On Majolica ware we see painted the impress of the dukes of Urbino, and those of the Medici popes appear in the Loggie of the Vatican.

The badge and the device, though often confounded, are essentially distinct in character.

The badge or cognisance (from the Norman term *cognissance*, a mark, or token, by which a thing is known) was a figure selected either from some part of the family coat, or chosen by the owner as alluding to his name, office, or estate, or to some family exploit; and sometimes it was granted by the sovereign as a token of his favour. It was worn by the retainers of princes and powerful barons, to declare visibly the liege lord to whose service they were attached. It glittered on the standard, and was embroidered upon the sleeve, breast, back, or other parts of the dress; in later times, stamped or engraved on metal, and attached to the sleeve, as the badge of the waterman or ferrymen of the present day—the only remnant, perhaps, now existing of this once important mark of fealty and vassalage.

Badges were greatly in favour in England from Edward I. to the time of Queen Elizabeth. In the reign of Edward III.\* they were used in profusion, and the principal houses, in imitation of the royal family, had a distinctive mark for their retainers, which secondary token of family distinction was no doubt, at the time, better known by their dependants than the personal arms or crest of the liege lord to whom they belonged. "Might I not know thee by thy household badge?" says Shakspeare. Badges were hereditary in families, and to deprive a nobleman of his badge† was a punishment of the deepest degradation.‡

How many of the most interesting associations of feudal history are connected with the badge! The "Broom branch" of the Plantagenets, the "Roses" of the rival

houses, "the Sun of York," the "Bristled Boar" of King Richard, the "Rampant Bear chained to the rugged staff" of Warwick, are all familiar, and identified with history itself.

There are few now of our nobility who retain this ancient appendage. The Stafford Knot and the Pelham Buckle are among the rare exceptions; but we still find the cognisance of many an illustrious family preserved in the sign of an inn.

The White Hart of Richard II., the Antelope of Henry IV., the Beacon of Henry V., the Feathers of Henry VI., the Star of the Lords of Oxford, whose brilliancy decided the fate of the battle of Barnet, the Lion of Norfolk, which shone conspicuous on Bosworth Field, and many others too numerous to mention, may yet be seen as signboards to village inns contiguous to the former estates of families whose possessions have passed into other hands.

Again, turn to the Salamander of Angoulême, the Porcupine of Orleans, the Ermine of Bretagne, hereditary badges of France's sovereigns; the Plane and the Knotted Staff of Burgundy and Orleans, the Wallet of the Gueux, the "Biscia" of Milan,—to periods fraught with what stirring historic recollections do they all carry us back!

The object of the badge was publicity; not so the device or impresa, which, with its accompanying legend or motto, was assumed for the purpose of mystification—an ingenious expression of some particular conceit of the wearer, containing a hidden meaning.

Devices became general in the fourteenth century, but it was during the French wars in Italy that they attained their full development, and the ingenuity of the learned was called forth to invent devices expressing the dominant feeling of the wearer, in love, war, arts, or politics.

Giovio, Ruscelli, Paradin, and a host of *literati*, were enlisted in the cause; and sovereigns did not disdain to compose their own devices.

Mary Stuart solaced the hours of her captivity by inventing devices which she executed in embroidery;\* and she appeals to her astute uncle, Cardinal Lorraine, to compose a device for a mirror,† as to one well versed in the art.

In England they were never very popular, but on the Continent to such an extent was the fashion carried, that devices departed from their original character, and degenerated into senseless and puerile subtleties.

The device required certain conditions. It was composed of two parts, the picture and the motto—the "*corpo*" and "*animo*," as they were styled by the Italians. No device was perfect without the two. There should be a just proportion between the *corpo* and *animo*. The *corpo*, or painted metaphor, should not represent the human form, and should be pleasing in appearance; the *animo* should be short, and in a foreign language, the object of the two being that they should not be so plain as to be understood by all, or so obscure as to require a sphinx to interpret.‡

In the middle of the sixteenth century, books of devices formed a distinct class of literature, and the number published would form a library of themselves. Art was inexhaustible in the variety of devices and

symbolic images by which it sought to typify moral truths and doctrines.

But it is of devices adopted by persons of eminence either in art, arms, literature, or station, that we propose to treat,—devices strictly historic, the study of which alone can lead to any useful result. Our first paper shall be devoted to the

## DEVICES AND BADGES OF THE KINGS OF FRANCE.

St. Louis took for his device the Daisy and the *fleur-de-lis*, out of compliment to his wife, Marguerite de Provence, and in allusion to his own armorial bearings. He caused a ring to be made, round which was a wreath of daisies and *fleurs-de-lis*, enamelled in relief, and on a sapphire the two flowers were engraved, with this inscription:—"Hors cest anel, point n'ay amour;" implying that all his thoughts and affections were centred in his wife and his country.

On the occasion of his marriage, in 1234, St. Louis instituted the order of the "Cosse de Genest," and, as an emblem of his humility, selected for his badge the broom flower, with a suitable motto, *Exaltat humiles*, "He exalteth the humble." The collar of the order was composed of broom flowers, enamelled white and green, intermixed with *fleurs-de-lis* (Fig. 1).



Fig. 1.

This order appears to have been long held in estimation, for, as late as the reign of Charles VI., we find a charge in the accounts of the "Argentier du Roi" for four collars of the Cosse de Genest, sent to England as presents to King Richard II. and his uncles, the dukes of Lancaster, Gloucester, and, as he is styled, the "Duc d'Yhorst." Again, the order occurs in the royal accounts, 1393: "Deux cosses de genestes pendan en chacun d'iceulx cottiers l'une esmaillée de blanc et l'autre de vert."—*Comptes Royaux*, 1395: "Deux cosses pendans au bout de couronnes, l'une esmaillée de blanc et l'autre de vert."—*Ibid*.

JOHN "Le Bon," the prisoner of Poitiers, had two swans for supporters,\* and took, as his device, a star crowned with the motto, *Monstrant regibus astra viam*, "Stars show the way to Kings," in allusion to the star that led the three kings to Bethlehem (Fig. 2). After the example of Edward III., who had instituted the Order of the Garter, John established that of the Star. The knights wore no collar, but on their mantle was embroidered a blue star, cantoned with the

\* "This age did exceedingly abound with impresses, mottoes, and devices, and particularly King Edward III. was so excessively given up to them, that his apparel, plate, bed, household furniture, shields, and even the harness of his horses, and the like, were not without them."—ASHMOLE, *History of the Order of the Garter*.

† "For the thirde offence . . . you shall openly make recital of all his offences, and take away from him his livery, or at least his badge."—*Some rules and orders for the government of the House of an Earle, set down by R. Braithwaite*. Temp. James I.

‡ Family decorations, called *Livery Collars*, were sometimes formed of the badges of a house, with one of the most important as a pendant, such as—

The collar of Broom pods, with the White Hart pendant, in the portrait of Richard II., at Wilton.

The collar of SS, with the Swan of the De Bohuns appendant, round the neck of the poet Gower, in St. Saviour's Church, Southwark, and the constantly recurring collar of Sun and Rose; badges of the House of York, with the pendant of the White Boar of Richard III.; the Black Bull of the Duke of Clarence, and the White Lion of March.

\* There were no fewer than thirty impresses embroidered on a bed by Mary and her ladies when at Tutbury.

† "I pray you to have made for me a beautiful golden mirror to suspend from my girdle, . . . with some appropriate device, which the Cardinal, my uncle, can compose."—LABANOFF, *Recueil de Lettres*.

‡ "Gravity and majesty must be in it. It must be somewhat retired from the capacity of the vulgar."—SIR WILLIAM DRUMMOND.

\* Louis IX. had two dragons for supporters. Of his predecessors, Philip Augustus took two lions, and Louis VIII. two wild boars. Of the successors of St. Louis, Philip III., Le Hardi, had two eagles; Philip V., Le Long, two lions; and, for Navarre, eight escarbuncles. Charles IV., Le Bel, bore two lions léopardés, and the escarbuncles for Navarre. Philip VI., de Valois, had two greyhounds. He also took a single lion, and sometimes a single angel.—M. REX, *Insignes de la Monarchie Française*.

letters M.R.A.V., the initials of the king's motto. They also wore a ring, with a star enamelled upon it.\*



Fig. 2.

CHARLES V., "Le Sage." First dauphin of France, by virtue of the bequest of Humbert, Count of Viennois.

The motto of Charles V. was *Recti et fortiter*, "Rightly and bravely;" his supporters, two greyhounds azure, and afterwards two dolphins.

CHARLES VI., "Le Bien Servi," took for device a flying stag, with a collar of gold round its neck, and the motto, *Cæsar hoc mihi donavit*, "This Cæsar gave to me." Juvenal des Ursins relates that the king, when hunting in the forest of Senlis, found a stag wearing a chain of copper gilt round its neck. The stag was taken alive, and on the collar was the above inscription. From that time the king adopted the flying stag, and bore two of them as supporters to his arms, having previously used two angels.

Froissart gives a different account of the origin of this device.

"It happened," he relates, "that during the residence of the young king Charles at Senlis, as he was sleeping in his bed, a vision appeared to him. He thought he was in the city of Arras, where, until then, he had never been, attended by all the flower of his kingdom; that the Earl of Flanders came there to him, and placed on his wrist a most beautiful and elegant pilgrim-falcon, saying, 'My lord, in God's name I give this falcon to you, for the best that was ever seen, the most indefatigable hunter, and the most excellent striker of birds.' The king was much pleased with the present, and said, 'Fair cousin, I give you my thanks.' He then turned to the Constable of France,† who was near him, and said, 'Sir Oliver, let you and I go to the plains, and try this elegant falcon which my cousin of Flanders has given me.' When the constable answered, 'Well, let us go.' Then each mounted their horses, and went into the fields, taking the falcon with them, where they found plenty of herons to fly him them at. The king said, 'Constable, cast off the falcon, and we shall see how he will hunt.' The constable let him fly, and the falcon mounted so high in the air they could scarcely see him. He took the direction towards Flanders. 'Let us ride after my bird,' said the king to the constable, 'for I will not lose him.' The constable assented, and they rode on, as it appeared to the king, through a large marsh, when they came to a wood, on which the king

cried out, 'Dismount, dismount, we cannot pass this wood on horseback.' They then dismounted, when some servants came and took their horses. The king and constable entered the wood with much difficulty, and watched on until they came to an extensive heath, where they saw the falcon chasing herons, and striking them down; but they resisted, and there was a battle between them. It seemed to the king that his falcon performed gallantly, and drove the birds before him so far that he lost sight of him. This much vexed the king, as well as the impossibility of following him; and he said to the constable, 'I shall lose my falcon, which I shall very much regret; for I have neither lure nor anything else to call him back.' Whilst the king was in this anxiety, he thought a beautiful hart, with two wings, appeared to issue out of the wood, and come to this heath, and bend himself down before the king, who said to the constable, as he regarded this wonder with delight, 'Constable, do you remain here, and I will mount this hart that offers itself to me, and follow my bird.' The constable agreed to it, and the young king joyfully mounted the hart, and went seeking the falcon. The hart, like one well tutored to obey the king's pleasure, carried him over the tops of the highest trees, when he saw his falcon striking down such numbers of birds that he marvelled how he could do it. It seemed to the king that when the falcon had sufficiently flown, and struck down enough of the herons, he called him back, and instantly, as if well taught, he perched on the king's wrist; when it seemed to him that after he had taken the falcon by its lure, and given him his reward, the hart flew back again over the wood, and replaced the king on the same heath whence he had carried him, and where the constable was waiting, who was much rejoiced at his return. On his arrival, he dismounted, the hart returned to the wood, and was no more seen. The king then, as he imagined, related to the constable how well the hart had carried him; that he had never rode so easy before in his life; and also the goodness of his falcon, who had struck him down such numbers of birds; to all which the constable willingly listened. The servants then seemed to come after them with their horses, which, having mounted, they followed a magnifi-



Fig. 3.

cent road that brought them back to Arras. The king, at this part, awakened, much astonished at the vision he had seen, which

was so imprinted on his memory, that he told it to some of his attendants who were waiting in his chamber. The figure of this hart was so agreeable to him, that he could not put it out of his imagination; and this was the cause why, on his expedition to Flanders against the Flemings, he took a flying hart for his device" (Fig. 3).

The sun also appears to have been one of the devices of Charles VI. Froissart, in describing the tournament given on the occasion of Queen Isabella's entry into Paris, states that "a brilliant sun dispersing its way through the heavens" was the king's device. There were thirty knights, including the king, who styled themselves Knights of the Golden Sun, all sumptuously apparelled, and each had on his shield a splendid sun.

CHARLES VII., "Le Victorieux," used the flying stags of his father, but had as his emblem, a thorny rosebush. At his entry into Rouen he bore golden suns.†

LOUIS XI. had the flying stags for supporters, and afterwards two eagles. Finally, he adopted the image of St. Michael as his special emblem. His father, Charles VII., had borne the image of this saint on his standard, when he took the field, in consequence, it is said, of the appearance of St. Michael on the bridge of Orleans, defending the city against an assault of the English. In obedience to the testamentary directions of his father, Louis XI. instituted, at Amboise, in 1469, the Order of St. Michael.‡

CHARLES VIII.—His motto was *Si Deus pro nobis, quis contra nos?* "If God be with us, who shall be against us?"

The letter K, surmounted by a crown, was embroidered upon the surcoats of the archers of the guard, and upon his standards.§ He used as supporters, the winged stags, two crosses of Jerusalem, and also two unicorns.

LOUIS XII., "Père du Peuple."—In 1397, his grandfather, Louis, Duke of Orleans, instituted the Order of the Poreupine, and on the occasion of the baptism of his son Charles, he took this animal as his emblem, with the motto, *Cominus et eminus*, "Near and afar," alluding to the vulgar error that the porcupine is able, not only to defend itself from close attack, but can throw its quills against more distant assailants;|| Duke Louis meaning thereby to convey that he could defend himself with his own weapons, and that he could attack his enemy, John, Duke of Burgundy, as

\* Froissart, Book ii., chap. civ. John's Translation. His uncle, Philip the Bold, Duke of Burgundy, made use of this vision to urge Charles to march against the revolted Flemings, declaring it a presage of success, as was realised by the gain of the battle of Roubec, in which Philip von Arteveld was slain.

† Lancelot, one of the knaves in playing-cards, bears a sun upon his coat of arms, a proof, among others, of the antiquity of the game.

‡ Louis XI. coined "Escus de soleil," to which Massinger alludes—

"Present your bag  
Crammed with crowns of the Sun."

Charles VI. reduced the *fleurs-de-lis* in the royal escutcheon to three.

§ The collar was composed of escalloped shells, interlaced with double knots, and from it hung a medallion representing St. Michael and the dragon. The motto of the order was *Immanis tremor Oceani*, "The trembling of the immeasurable ocean."

1488. "A collar of cockleschells contenaund xxiii. schellis of gold."—*Inventory of Jewels of James III.* The Royal Wardrobe and Jewel House, 1488–1606. Edinburgh.

1530. "The ordure of France of the Cockill and Sanct Michael."—*Inventory of James V.* Ibid.

§ 1498. "Une couverture à chariot branlant, de velours cramoisy, semée de cordelières et de lettres de K et A de drap d'or rax et plat."—*Inventory de la Roynne Anne de Bretagne.*

|| Wilars de Honnecort, a writer of the thirteenth century, in his album, preserved in the Imperial Library at Paris, gives a picture of the porcupine, with this legend underneath—"Vesci I. pore espi, c'est une bestelete qui lance ce sole gant elle cored.".

\* "Et porteront continuellement un Annel en tour la verge duquel sera escript leur nom et surnom, auquel annel aurer un Email plus vermeil, en l'Email une estoile blanche, au milieu de l'Estoile une rondour d'aur, un petit Soleil d'or."—*Circular letter of John II. to the nobles upon whom he intended conferring the order.* Chambre des Comptes, Paris.

† Olivier de Clisson. He led the vanguard at Roubec.



well at a distance as near. Perhaps, too, he may have referred to his distant hope of inheriting from his brother (Charles VI.) the crown of France.

Louis XII. abolished the order after his accession, but retained the hereditary badge of his family (Fig. 4), and took two



Fig. 4.

porcupines for his supporters. His cannon were marked with the porcupine, and his golden "écus au porc épic" were much sought after by the curious.

In his expedition against the Genoese, Louis XII. is described by Montfaucon as arrayed, as well as his horse, in white vestments, covered with hives and bees of gold, with the motto, *Non utitur aculeo rex*, "The king does not use a sting."†

ANNE OF BRETAGNE, Queen of Charles VIII., and afterwards of Louis XII., adopted the ermine (Fig. 5), the ancient



Fig. 5.

hereditary device of her duchy, with the motto, *Malo mori quam fœdari*, "Better to die than be sullied," or as the French render it, "Plutôt mourir que souiller."

Anne appears, however, more frequently to have used the motto of the Breton order of the ermine, "A ma vie." We find the ermine with this last legend in her celebrated "Livre d'heures."‡ It was placed on the "herse," erected at Nantes, after her death, to receive her heart;§ and on a

fountain in the market-place of Tours may still be seen, on one side, the porcupine of Louis XII., and on the other the ermine of Queen Anne, with the motto, "A ma vie."

After the death of Charles VIII., who had compelled her, sword in hand, to marry him, that he might unite the rich inheritance of the "fière Bretonne" to the crown, Anne attired herself in black, departing from the customary usage of wearing white mourning, which had acquired in France, for queens-dowager, the appellation of "reines blanches." She encircled her arms with the *cordelière*, or cord of St. Francis, which she afterwards converted into an order for widow ladies,† and declared she would follow her husband to the grave. Nine months afterwards the "Reine Duchesse" accepted the hand of his successor. The *cordelière*, however, still encircled her arms, and on her death, the black hangings of the chamber in which she lay are described as enriched with "des cordelières de sa devise."

MARY TUDOR, second wife of Louis XII., afterwards married to Charles Brandon, Duke of Suffolk. Her motto, which was placed upon her herse, was, "La volonté de Dieu me suffit."

FRANCIS I.—His well-known device was the salamander, surrounded by flames, with the motto, *Nutrisco et extinguo*, "I nourish and extinguish" (Fig. 6), alluding



Fig. 6.

to the belief current in the middle ages that the salamander had the faculty of living in fire; and also, according to Pliny, of extinguishing it. He says—"He is of so cold a complexion, that if hee doe but touch the fire, hee will quench it as presently as if yee were put into it."§

This motto appears to be a somewhat obscure rendering of one on a medal of Francis, when Comte d'Angoulême, dated

\* Sylvanus Morgan says:—"The ermine is a creature of so pure a nature, that it will choose rather to be taken than defile its skin."—*Sphere of Geatry*. It is said, the hunters surround it with a wall of mud, which it will not attempt to cross, and therefore becomes an easy prey. Hence the ermine is the emblem of purity, and of honour without stain. The robes of royal and noble persons are lined with ermine to signify the internal purity that should regulate their conduct. Ferdinand, King of Naples, instituted the Order of the Ermine. The legend of Anne of Bretagne was the usual motto, but *Nunquam*, "Never," was also used.

† The Chevaliers de la Cordelière were instituted in 1498. Anne adopted this name in honour of St. Francis, the patron saint of her father. The badge, a silver cord of true lovers' knots, with large knots between, was placed round their arms. It was given only to ladies of nobility, and of irreproachable conduct. The motto, a rebuz, "J'ai le corps délié"—*cordelier*.

‡ "In the maritime war between England and France, in 1512, Anne armed a fleet at Brest, and the principal ship, which she built at her own expense, and which carried, it is said, 100 guns and 1200 men, was called *La Cordelière*. In an engagement with the English, the ship took fire; its commander, a Breton, named Pringuet, directed it towards that of the English Admiral, and both blew up together."—DARU, *Histoire de Bretagne*.

§ Book x., ch. xvii.

1512—"Nutrisco el buono, stango el reo," meaning that a good prince protects the good and expels the bad. Some insist that it was the motto of his father; while Mezeray tells us that it was his tutor, Boisy, who, seeing the violent and ungovernable spirit of his pupil, not unmixed with good and useful impulses, selected the salamander for his device, with its appropriate motto. This device appears on all the palaces of Francis I. At Fontainebleau and the Châteaux of the Loire, it is everywhere to be seen; at Chambord there are nearly four thousand. On the Chateau d'Azay (Department of the Indre et Loire) the salamander is accompanied by the motto, *Ung seul desir*; at the "Maison de Francois I." at Orleans, built for the Demoiselle d'Heillie, afterwards Duchesse d'Etampes, we find it intermixed with F's and H's.

At the meeting of the Field of the Cloth of Gold, the king's guard at the tournaments was clothed in blue and yellow, with the salamander embroidered thereon.† In the already quoted inventory of the Castle of Edinburgh is—

"Ane moyane of foute markit with the sallamandre;"  
"Ane little gallay cannon of foute markit with sallamandre;"

with many others.

CLAUDE DE FRANCE, first wife of Francis I., daughter of Louis XII. and Anne of Bretagne, was styled by her subjects, "la bonne reine." She took for her device a full moon, with the motto, *Candida candida*, "White to the white," meaning that as the moon, deriving its light from the sun, can add no brilliancy to that luminary, so she could not add to the fame and renown of her husband. According to Ménestrier, this motto implied that she professed to be sincere towards those who were so with her.

Queen Claude also took the swan transfixed by a dart, which is to be seen repeated with the salamander of Francis I., in the coffered ceiling of the staircase in the Chateau of Blois.

ELEANOR OF AUSTRIA, second wife of Francis I., by virtue of the disgraceful Treaty of Cambray, had a phoenix, with the motto, *Non est similis illi*, "There is none like her," meaning that the sister of Charles V. and the wife of so great a king as Francis I. had no equal in happiness and good fortune.

Eleanor also used the same impresa of the phoenix, but changed her motto to *Unica semper avis*,‡ "Always a solitary bird," either showing how much she was neglected, or else to express her determination to remain single.§

Eleanor also took a tree with the sun shining upon it; motto, *His suffulta*.

She had a custom of giving a pair of Spanish gloves to whomsoever brought her news that she should see the king that day, for her affection for her indifferent consort continued unabated. On a certain occasion, Francis having ordered one of his gentlemen to carry his message, another outstripped him and received from the queen the customary reward. When the messenger to whom the king had given the

\* In the Mint at Paris.

† Like Charles VI. and Louis XII., Francis used his impresa for supporters. From Charles VI. to Louis XII. the stage were the customary supporters of the French arms.

‡ "Et vivax phoenix, unica semper avis."—OVID.

§ "At the meeting between Charles V. and Francis I. at Loches, the archway of the gate of the town was decorated with various heraldic devices, the most conspicuous of which was the salamander of the king, with his motto, and a phoenix, the badge of Eleanor, with her motto, 'Unica semper avis.' When the princes met, the salamander began to vomit flames, and the phoenix burned gradually away."—PARADISE, *Histoire de Notre Temps*.

\* 1306. "C'est le compte de la nef de Porquēpy faite par Hance Croist oisfèvre, variet de chambre de M.S. le Duc d'Orléans."—*Inventory des Ducs de Bourgogne*.

† In the inventory of the jewels and artillery in the Castle of Edinburgh, in 1578, are—

"Ane cannon of the foute markit with the porcupic."  
"Ane ulher moyane of the foute markit with the porcupic." &c.

‡ "Whether the king of Bees alone hath no sting, and is armed only with majesty? or whether nature hath bestowed a sting upon him, and denied him only the use thereof? For certain it is, that this great commander over the rest doth nothing with his sting, and yet a wonder it is to see how they all readily obey him."—PLINY, Book xi., ch. xvii., *Holland's Translation*.

§ Montfaucon, "Mons. de la Monarchie Française."

message arrived, and told Eleanor that she might expect his Majesty, the queen replied—"Je le sçavois bien, vous n'en aures pas les gants," an expression which afterwards passed into a proverb.

HENRY II. had for supporters two angels, and subsequently two greyhounds. When Dauphin, he adopted the special device by which he was distinguished—a crescent, with the motto, *Donec totum impleat orbem*, "Until it fill the whole world" (Fig. 7),



Fig. 7.

implying either that until he inherited the crown, he could not display his full glory, or else, that as the moon gradually increases until it fills the whole circumference, so he would not stop in his career until he filled the world with his renown. Henry bore the crescent variously disposed, sometimes three interlaced, sometimes one only, placed under his escutcheon. It was generally accompanied by bows, quivers, and other attributes of the chase, in allusion to Diane de Poitiers, and their initials (a, b, c).



He ordered the cloth of silver mantle of the knights of St. Michael to be embroidered with his "device," i. e. the three crescents interspersed with bows and quivers, and some of tongues and flames of fire. The double cipher (a), which is to be seen in the Louvre, on the gateway of the Château of Anet,\* and many other buildings, answers equally for Diane as for his queen, Catherine. Henry always wore Diana's colours, black and white, and was attired in them at the fatal tournament which terminated his life. His reign began and ended in a duel; Henry's death from the hand of Gabriel de L'Orge, Comte de Montgomery, accomplishing, among many others,† the prophecy of Nostradamus, that "L'orge étouffera le bon blé."

The poet Belay, on seeing him dead, gave him this epitaph—*Hic jacet Henricus qui fuit orbis amor*, "Cy gist Henri qui fut l'Amour du monde."‡

\* "Il voit (l'Amour) les murs d'Anet bâtir au bord de l'Eure,  
Lui-même en ordonna la superbe structure.  
Par ses adroites mains avec art enlascés;  
Les chiffres de Diane y sont encore placés."  
VOLTAIRE, *Henriade*.

† Another predicted that—

"Le lion jeune le vieil surmontera  
En champ bellio par singulier duello  
Dans cage d'or [his golden helmet] les yeux lui crevera."  
A third, Lucas Gaurio, had foretold that Henry would die from a wound in the eye received in a duel.

‡ It was a current saying among the Huguenots that—  
"Par l'oreille, l'espérance, et par l'œil,  
Dieu a mis trois rois au cercueil;"

meaning Henry II., who was pierced in the eye by Montgomery, Captain of the Scottish Guard, 1559.  
Francis II. died of a gathering in the ear, at Orleans, 1560. Antoine de Bourbon, King of Navarre, died from a wound in the shoulder received at the siege of Rouen, 1562.

To Henry is also given as device a full moon, with the motto, *Cum plena est emula solis* (Fig. 8), "When full it rivals the sun,"



Fig. 8.

alluding to the rising suns of Charles V. and of Philip II.; against both of these princes Henry made war to repair his father's losses. It does not, however, appear that he ever made use of this device.

CATHERINE DE MEDICIS, Queen of Henry II., three times Regent of France. She bore as her device, when young and living with her father, and continued it after her marriage, the rainbow, or Iris, from the association of its name with the Florentine lily. The motto was both in Greek and Latin—*ΦΩΣ ΦΕΡΟΙ ΗΑΡ ΓΑΛΗΝΗΝ*, *Lucem ferat et serenitatem*, "May the light bring peace" (Fig. 9).



Fig. 9.

After the death of Henry, she took for her device a heap of burning ashes with drops of water falling upon it, emblematic of her tears. The motto, *Ardorem extincta testatur vivere flamma*, "Extinct flames prove that heat survives" (Fig. 10).

Catherine also adopted the device of a comet crowned, with the motto, *Fato prudentia major*, "Prudence is greater than fate."

A hen with her chickens; *Servatque fovetque*; "She preserves and fosters," was also among the devices of this queen.\*

An astrologer had predicted that Catherine should die in St. Germain, in consequence of which she superstitiously avoided all churches of that name. She went no more to St. Germain-en-Laye; and because her new palace of the Tuileries was in the parish of St. Germain l'Auxerrois, she deserted it, and caused the palace of Soissons to be built near St. Eustache. When it was known that Laurent de Saint Germain, Bishop of Nazareth, had attended her

in her last moments, the astrologers declared the prophecy to have been accomplished.



Fig. 10.

Catherine caused a medal to be struck in reference to the fatal tournament, a shivered

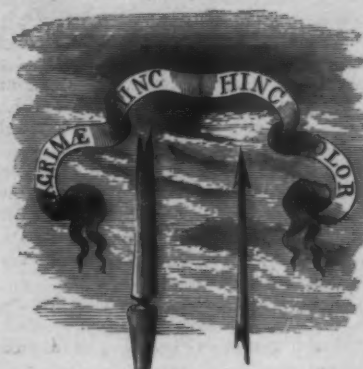


Fig. 11.

lance, with the motto, *Hinc dolor, hinc lachrymae*, "Hence grief, hence tears" (Fig. 11).

## CORRESPONDENCE.

To the Editor of the "ART-JOURNAL."

SIR,—As a mis-statement has appeared in your edition for this month, respecting Mr. Ward's picture, I should feel obliged by your allowing me to give the following explanation. A few days previous to the closing of the Royal Academy, Mr. Ward was waited upon in the way of business, to know if he had any of his works he might wish to be sent to either of the provincial exhibitions. The servant delivered the message, and the reply was,—“No, you can remove the small picture from the Royal Academy, and wait instructions,”—which was done, Mr. Ward not knowing to whom he gave the order. I saw the statement in the papers on the 15th August. I immediately waited upon Mr. Ward respecting it, and the picture was returned to him a few hours after, for which I have an acknowledgment, thus showing the picture was not stolen. I trust you will give me space for this letter, otherwise it is likely to do me serious injury.

I am, &c.,

GEORGE FOGG,  
for JOSEPH GREEN.

14, Charles Street, Middlesex Hospital,  
September 1, 1866.

[The report of Mr. Ward's picture having been stolen was stated in the newspapers and literary journals before it appeared in our own columns, and was supported by an advertisement which appeared in the *Times*, once or twice, offering a reward for its recovery. We are glad to hear the picture has been restored to its rightful owner, though we are somewhat surprised that this fact has not been communicated, so far as we have seen, to the papers which first gave currency to the statement.—*Ed. A.-J.*]

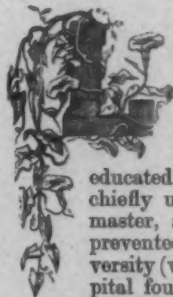
\* On a medal.



MEMORIES OF THE AUTHORS OF THE AGE:  
A SERIES OF WRITTEN PORTRAITS (FROM PERSONAL ACQUAINTANCE) OF GREAT  
MEN AND WOMEN OF THE EPOCH.  
BY S. C. HALL, F.S.A., AND MRS. S. C. HALL.

"History may be formed from permanent monuments and records, but lives can only be written from personal knowledge, which is growing every day less and less, and in a short time is lost for ever."—DR. JOHNSON.

LEIGH HUNT.



LEIGH HUNT was the son of a clergyman of the Church of England, and was born at Southgate, in Middlesex, Oct. 19, 1784. Like Coleridge and Lamb, he was educated at Christ's Hospital, and chiefly under the same grammar-master, and, like Lamb, he was prevented from going to the University (which, on the Christ's Hospital foundation, is understood to imply going into the Church), by an impediment in his speech, which, however, he had the better luck to outgrow. At school, as afterwards, he was remarkable for exuberance of animal spirits, and for passionate attachment to his friends, but did not evince any great regard for his studies, except when the exercises were in verse. His prose themes were so bad, that the master used to crumple them up in his hand, and throw them to the boys for their amusement. Animal spirits, a

power of receiving delight from the commonest every-day objects, as well as remote ones, and a sort of luxurious natural piety, if we may so speak, are the prevailing influences of Mr. Hunt's writings. His friend Hazlitt used to say of him, in allusion to his spirits, and to his family stock (which is from the West Indies), that he had "tropical blood in his veins." . . . "He has been an ardent politician in his time, and has suffered in almost every possible way for opinions, which, whether right or wrong, he has lived to see, in a great measure, triumph. Time and suffering, without altering them, we understand, have blunted his exertions as a partisan, by showing him the excuses common and necessary to all men, but the zeal which he has lost as a partisan, he no less evinces for the advancement of mankind."

The passages printed above are contained in a letter addressed to me by Leigh Hunt in 1838, and were notes for a biography I wrote of him in the "Book of Gems." His ancestors, who originally "hailed" from

*The angel wrote & vanished. The next night  
It came again with a great awakening light,  
And shined the dawn where love of God had dwelt  
And lo! Ben Johnson's name led all the rest.*

*Leigh Hunt.*

Devonshire, were, on the father's side, Tories and cavaliers who fled from the tyranny of Cromwell, and settled in Barbadoes. His grandmother was "an O'Brien, and very proud of her descent from Irish kings." At the outbreak of the American revolution, his father, for the zeal he displayed in his speeches and writings on the royalist side, became obnoxious to the popular party. He was dragged out of his

house, and after having narrowly escaped being tarred and feathered, was carried to prison, but was enabled to escape by a heavy bribe to one of the sentinels who guarded him, and getting on board a ship in the Delaware, made his way to Barbadoes, and thence to England. By his loyalty, a very considerable landed estate was lost to his family. He ultimately, however, became a republican and an "Universalist, a

sect that believed all mankind, and even the demons, would be eventually saved." After some time practising as a lawyer in Philadelphia, he "emigrated" to England, and entered the Church, having wedded a lady of Pennsylvania, against the consent of her father, "a stern merchant." "She had Quaker breeding," and although of a proverbially "fierce race"—the Shewells—she was meek, kindly, and Christian, and from her, no doubt, the poet derived much of the gentle urbanity and generous sympathy that were essential features in his character. To her, also, he traces a "constitutional timidity," that "often perplexed him through life;" it is not so much seen in his books as it was in his conversation and conduct. This characteristic was noticed by many, who wondered that so "mild" a person should have embarked on the stormy sea of politics, and have become a fierce partisan of the pen.

Not long after he made his home in England, his father, having taken orders, became tutor to the nephew of the Duke of Chandos, whose name was Leigh, after whom he called his latest-born; \* who was nine years younger than the youngest of his brothers, of whom there were several. His father had the spiritual cure of Southgate; and there, Leigh Hunt writes, "I first saw the light." Southgate was then "lying out of the way of innovation," with a pure sweet air of antiquity about it, on the border of Enfield Chase, and in the parish of Edmonton. The house is yet standing, and I have engraved it. The neighbourhood retains much of its peculiar character; it has still "an air of antiquity," of old houses and ancient trees many yet remain; the forest is indeed gone, but modern "improvements" have but little spoiled the locality.

In 1792 he entered Christ's Hospital; for eight years he toiled there, bare-headed all that time, save now and then when "he covered a few inches of pericranium with a cap no bigger than a crumplet." Here, however, he obtained a scholarship, under the iron rule of the hard taskmaster of whom something has been said in the "Memory" of Coleridge. No doubt much of the after tone of his mind was derived from his long residence in the heart of a great city, and to it may be traced not only his love of streets, but his love of flowers—his luxuries at every period of his life. He was grateful to the Hospital for having "bred him up in old cloisters," for the friendships he formed there, and for the introductions it gave him to Homer and to Ovid. In 1802 his father published a volume of his verses under the title of "Juvenilia," of which the poet in his maturity grew ashamed. For some time he was "in the law-office of his brother Stephen." Gradually he drew in, and gave out, knowledge. He next obtained a clerkship in the War-office, which he relinquished when he became a political writer, —first in a weekly paper called *The News*, and afterwards in the *Examiner*. He was, by profession, a Man of Letters, working with his pen for his daily bread, and becoming, all at once, a critic of authors, actors, and artists.

In 1808, the two brothers, John and Leigh, "set up" "the *Examiner*," the main objects of which were (as Leigh states in his autobiography) to assist in producing reform in Parliament, liberality of opinion in general (especially freedom from super-

\* His names were James Henry Leigh Hunt; so they stand in the baptismal registry, although he is known only as Leigh Hunt.

stition), and a fusion of literary taste into all subjects whatsoever."

They soon made it popular, but had to pay a penalty for the freedom of speech that was then, even in its mildest tones, a crime in England. They were tried and sentenced to two years' imprisonment, and a fine of one thousand pounds,\* for a libel on the Prince of Wales, and they remained in different prisons until the 3rd of February, 1815, John at Coldbath Fields, and Leigh in Surrey Jail, where, however, he was allowed to have his wife (he had married in 1809) and his children with him, and in various other ways his incarceration was made comparatively light; for here he had many admiring and sympathising visitors, among them Byron, Moore,† Maria Edgeworth, Haydon, and Wilkie.

It has been too generally thought that in the case of this libel, the punishment greatly exceeded the offence; making due allowance for the difference between "now and then," it would not seem so; for perhaps no libel more bitter was ever printed. If the Prince had been a grazier, he would have obtained the protection he claimed from a jury of his countrymen; and if the author had written of the grazier in terms such as he wrote of the Prince, he must have accepted the issue. Here is the marrow of it—there can be no harm in reprinting, to condemn, it, half a century and more since it was written. Hunt was commenting upon an article of gross adulation of the Prince in the *Morning Post*: "Who would have imagined that this 'Adonis in loveliness' was a corpulent gentleman of fifty; in short, that this delightful, blissful, wise, pleasurable, honourable, virtuous, true, and immortal prince, was a violator of his word, a libertine over head and ears in debt and disgrace, a despiser of domestic ties, the companion of gamblers and demireps, a man who has just closed half a century without one single claim on the gratitude of his country, or the respect of posterity?"‡

The visit of Leigh Hunt to Lord Byron, and its result in the publication of "The Liberal: Verse and Prose from the South," forms part of the literary history of the epoch. In May, 1822, at Byron's request, Hunt left England for Leghorn, where, in July, he found his attached friend Shelley,\$

a very few days before the terrible death of that greatly gifted man of genius. The sad event changed the after destiny of Leigh Hunt; Byron seems to have liked him but little; their elements could no more have mingled than fire and oil; their intercourse did not last long; one of the consequences much impaired the reputation of Leigh Hunt—the volume "Byron and his Contemporaries" was a fatal error; Leigh Hunt could no more comprehend Byron than Byron could understand and appreciate Leigh Hunt.\*

On his return from the "Sunny South," Hunt went to live at Highgate. The sylvan scenery of the London suburb refreshed him; he luxuriated in the natural wealth of the open heath, the adjacent meadows, and the neighbouring woods. The walk across the fields from Highgate to Hampstead, with ponds on one side and Cazen Wood on the other, used to be "one of the prettiest in England," and he says of the fairest scenes in Italy, "I would quit them all for a walk over the fields from Hampstead." He had, indeed, long loved the locality—before he left England he had dwelt in a pretty cottage at Hampstead;

it is still standing, and but little altered. The accompanying engraving will show that it remains—fit dwelling for a poet, as indeed it still is, for a poet now inhabits the place, which is hallowed to him by a memory of his predecessor. Shelley went often to visit Leigh Hunt there, delighting in the natural broken ground, and in the fresh air of the place, which "used to give him an intoxication of animal spirits." Here he swam his paper boats in the pond, and played with children; and to that house Shelley brought at midnight a poor woman, a forlorn sister, whom he had found in a fit on the heath, and whom he thus saved from death.

Leigh Hunt, when I knew most of him, was living at Edwardes Square, Kensington, in a small house, on restricted means. All his life long his means were limited; it is, indeed, notorious that he was put to many "shifts," to keep the wolf from the door. "His whole life," says his son, "was one of pecuniary difficulty." No doubt he had that lack of prudence which is so often one of the heavy drawbacks of genius—one of the penalties that Nature exacts as a set-off against the largest and



THE BIRTHPLACE OF LEIGH HUNT.

holiest of her gifts. It may not, and perhaps ought not, to be admitted as an excuse, in bar of judgment; the world is not bound to make allowances for those struggles of the mind, heart, and soul with poverty, which not unfrequently seem to have discreditable issues, and usually bear dead-sea fruit. There have been many

with a singular union of general delicacy of organisation and muscular strength. His hair was brown, prematurely touched with grey; his complexion fair and glowing; his eyes grey and extremely vivid; his face small and delicately featured, especially about the lower part, and he had an expression of countenance, when he was talking in his usual earnest fashion, giving you the idea of something "seraphical." Hazlitt said "he looked like a spirit." In the same letter occurs this sketch of his friend Keats:—"Keats was under the middle size, and somewhat large above, in proportion to his lower limbs, which, however, were neatly formed; and he had anything in his dress and general demeanour but that appearance of levity which has been strangely attributed to him in a late publication. In fact, he had so much of the reverse, though in no unbefitting degree, that he might be supposed to maintain a certain jealous care of the appearance and bearing of a gentleman, in the consciousness of his genius, and perhaps not without some sense of his origin. His face was handsome and sensitive, with a look in the eyes at once earnest and tender; and his hair grew in delicate brown ringlets, of remarkable beauty."

\* Southey, writing in November, 1822, says,—"He (Byron) and Leigh Hunt, no doubt, will quarrel, and their separation break up the concern"—i.e. "The Liberal."

men of genius who would suffer the extreme of penury rather than borrow—such, for example, as I have elsewhere shown, was Thomas Moore, to whom the purses of wealthy and high-born friends were as sacred as the crown jewels; but men of letters are for the most part less scrupulous; to some it seems venial, to others little else than a practical illustration of the text, "It is more blessed to give than to receive," and a belief that God makes almoners of those He enriches with overabundance. Such ideas, however, are opposed to the views of society; undoubtedly they lower the intellectual standard, and debase the mind; self-respect can rarely exist without independence; yet, to quote the words of a kindred spirit—unhappy Will Kennedy—"if pecuniary embarrassments be a crime, then are the records of genius a Newgate Calendar."

\* I knew intimately, between the years 1836 and 1839, the author I have quoted—William Kennedy. He was undoubtedly a man of genius, but wayward and reckless. I lost sight of him many years before his death—his intellectual death, that is to say; for his latter years were passed in a lunatic asylum, where he died. My introduction to him was singular. I reviewed in the *Eclectic Review*—so

\* Some influential friends offered to raise a subscription to pay the fine; but that was declined by the brothers. To this and the heavy expenses incurred in subsequent government prosecutions (some of which failed, however, in obtaining verdicts against them), may be attributed the pecuniary difficulties which John and Leigh Hunt laboured under during the whole of their lives.

† In Moore's "Twopenny Post-bag," in the midst of political triflings, we come upon these earnest lines on the separation and imprisonment of the two brothers:—

"Go to your prisons—though the air of spring  
No mountain coolness to your cheeks shall bring;  
Though summer flowers shall pass unseen away,  
And all your portion of the glorious day  
May be some solitary beam that falls.  
At morn or eve, upon your dreary walls—  
Some beam that enters, trembling as if aw'd,  
To tell how gay the young world laughs abroad!  
Yet go—for thoughts, as blessed as the air  
Of spring or summer flowers, await you there;  
Thoughts, such as He, who feasts his courtly crew  
In rich conservatories, never knew!  
Pure self-esteem—the smiles that light within—  
The zeal, whose circling charities begin  
With the few lov'd ones Heaven has plac'd it near,  
Nor cease, till all mankind are in its sphere:—  
The pride that suffers without vaunt or plea  
And the fresh spirit, that can warble free,  
Through prison bars, its hymn of liberty!"

‡ It was contained in the *Examiner*, No. 231, published on Sunday, 22nd March, 1812. In one of his letters to Mrs. Hall, Leigh Hunt writes:—"The libel would not have been so savage had I not been warmed into it by my indignation at the Regent's breaking his promises to the Irish." "It originated in my sympathies with the sufferings of the people of Ireland." When Leigh Hunt met O'Connell some years afterwards, the latter told him how much the article delighted him, but that he felt certain of the penalties it would draw down upon its author.

\$ I find this description of Shelley in one of my letters from Leigh Hunt:—"Shelley was tall and slight of figure,



I do not mean the reader to infer that either privately or publicly there is aught dishonourable to lay to the charge of Leigh Hunt. "Who art thou that judgest another?" But it is certain that his applications to friends for pecuniary aids were frequent, and may have been wearisome. Of such friends he had many. Among the most generous of them was that good man, Horace Smith.\*

Surely the lines of Cowley apply with emphatic force to Hunt:—

"Business—the frivolous pretence  
Of human loss to cast off innocence!  
Business—the thing that I of all things hate!  
Business—the contradiction of my fate!"

The truth is that, like many men of his order, he never knew the value of money. He was very generous, and certainly thoughtless, in giving. No reckless extravagance is laid to his charge; his habits were the very opposite to those of a spend-thrift; he was utterly indifferent to what are called "the luxuries of life." Simple in his "ways," temperate almost to the extreme: his "feasts" were with the poets, his predecessors, and the table was

always well furnished that was covered with books.\*

I have treated this subject with some hesitation, and perhaps should have abstained from it altogether, but that I find the son of the poet writing thus:—"The plan of working, the varied and precarious nature of the employments, an inborn dullness of sense as to the lapse of time, conspired to produce a life in which the receipt of handsome earnings alternated with long periods that yielded no income at all. In these intervals credit went a long way, but not far enough. There were gaps of total destitution in which every available source had been absolutely exhausted." "At this juncture," he continues, "appeals were made for assistance, sometimes with and sometimes without the knowledge of Leigh Hunt, and they were largely successful."†

In 1844 Sir Percy Shelley, the son of the poet, succeeded to the title and estates of his grandfather, and one of his earliest acts (under the suggestion of his mother, Mary Wolstonecraft Shelley) was to settle on Leigh Hunt and on his wife, in the event of her surviving him, an annuity of £120;

character of Leigh Hunt, all who knew him admitted: foremost among them was his love of Truth. In one of his letters to me he writes:—"I would rather be considered a hearty loving nature than anything else in the world, and if I love truth, as I do, it is because I love an apple to be thought an apple, and a hand a hand, and the whole beauty and hopefulness of God's creation a truth instead of a lie." He was justified in saying of himself that he had "two good qualities to set off against many defects," that he was "not vindictive and spoke the truth," although it may have been with him, as he says it was with his friend Hazlitt, "however genuine was his love of truth, his passions may have sometimes led him to mistake it."

Charles Lamb, who dearly loved him, describes his "mild dogmatism" and his "boyish sportiveness;" and Hazlitt writes of him thus:—"In conversation he is all life and animation, combining the vivacity of the schoolboy with the resources of the wit and the taste of the scholar." Of him Haydon the painter said this:—"You would have been burnt at the stake for a principle, and you would have feared to put your foot in the mud." Even Byron, who "hated him without a cause," and whose hatred seemed the birth of self reproach, proclaimed him to be "a good man."

But to my thinking the best testimony to the character of Leigh Hunt is that which was borne to it by Sir Bulwer Lytton (an author who has perhaps had more power to circulate bitter things, and shoot poisoned arrows at his brethren of the pen than most men, yet who, I believe, has said of them more generous and "helping" things and fewer bitter things than any man living). This character occurs in a review of Leigh Hunt's poetry in the *New Monthly*, 1833. It is anonymous, but I can do no wrong in stating that Sir Bulwer Lytton was the writer:—"None have excelled him in the kindly sympathies with which, in judging of others, he has softened down the asperities and resisted the caprices common to the exercise of power. In him the young poet has ever found a generous encourager no less than a faithful guide. None of the jealousy or the rancour ascribed to literary men, and almost natural to such literary men as the world has wronged, have gained access to his true heart, or embittered his generous sympathies. Struggling against no light misfortunes, and no common foes, he has not helped to retaliate upon rising authors, the difficulty and the depreciation which have burthened his own career. He has kept undimmed and unbroken, through all reverses, that first requisite of a good critic—a good heart."

I knew but little of Leigh Hunt when he was in his prime. I had met him, however, more than once, soon after his return from Italy, when he recommenced a career of letters which he had been induced to abandon, trusting to visionary hopes in the aid he was to derive from familiar intercourse with Byron. He was tall, but slightly formed, quiet and contemplative in gait and manner, yet apparently affected by momentary impulse; his countenance brisk and animated, receiving its expression chiefly from dark and brilliant eyes, but supplying unequivocal evidence of that mixed blood which he derived from the parent stock, to which his friend Hazlitt referred when he used to say of him, in allusion to his flow of animal spirits as well as to his descent, that "he had tropical blood in his veins." His son, Thornton (*Cornhill Magazine*), describes him "as in



LEIGH HUNT'S COTTAGE AT HAMPESTEAD.

and in 1847 he was placed on the Pension list, and received "in consideration of his distinguished literary talents," a pension of £200 a year. Lord John Russell, in conveying this boon to him, adds, "The severe treatment you received, in times of unjust persecution of liberal writers, enhances the satisfaction with which I make this announcement." Thus in his old age the comforter came to his home, and the "po-

ecuniary difficulties" that had haunted his whole life were no longer felt,—should not have been so, perhaps I ought to say, for I believe pecuniary difficulties were never "entirely removed" from him until he was in his shroud.

That there were fine points in the cha-

\* His friend Mr. Reynell tells me (and he is a safe and sure authority), that in his later days, Mr. Hunt often said to him his great wish was that when he died he should not owe to any one a halfpenny. He had borrowed from the good Duke of Devonshire a sum of £300, and returned it to him, the duke remarking that it was the only instance, save one, in which money thus lent had been proffered back: he declined to accept it. Hunt was indebted to Mr. Reynell—a debt incurred by Mr. Reynell becoming surety for him, in 1832, when the fortunes of the poet were at their lowest ebb. Twenty years afterwards he repaid that sum—on receiving the first instalment of Shelley's legacy—as he had promised he would do. No doubt other similar cases might be recorded.

† In a letter he addressed to me when, in 1835, I was writing a brief memoir of him for the "Book of Gems," he says, "You will not hesitate to add what objections you are compelled by impartiality to entertain against me;" and in a subsequent letter he writes, "Had you said that five-sixths of my writings were worth nothing, I should have agreed with you, for I think so, and I would use stronger terms, if there might not be vanity itself in so doing. My only excuse is (and it is, luckily, a good one, so far) that I have been forced to write for bread, and so put forth a good deal of unwilling nothingness."

far back as 1835—a small book he had published, either in Glasgow or Paisley, and received from him a letter of acknowledgment. It led to my inviting him to London as my guest, and by my influence he obtained a situation as reporter on the *Morning Journal*, a newspaper with which I was myself connected, and of which I was subsequently, for a time, the editor. Kennedy was an Irishman, a native of Belfast. His youth had been "wandering;" previous to his visiting London, he was, I understand, a strolling player in Scotland, where he had probably acquired habits that led to the early close of a life which might have been most honourable and prosperous, for his abilities had attracted attention, and he obtained the appointment of Consul (I think) at Venezuela.

\* In one of Shelley's letters to Leigh Hunt, in allusion to a sum of money Shelley desired to send to Hunt to defray his journey to Italy, he says:—"I suppose that I shall at last make up an impudent face, and ask Horace Smith to add to the many obligations he has conferred on me. I know I need only ask."

height about five feet ten inches, remarkably straight and upright in his carriage, with a firm step and a cheerful, almost dashing, approach." He had straight black hair, which he wore parted in the centre, a dark, but not pale complexion; black eyebrows, firmly marking the edge of a brow over which was a singularly upright, flat, white forehead, and under which beamed a pair of eyes, dark, brilliant, reflecting, gay, and kind, with a certain look of observant humour. "He had a head larger than most men's; Byron, Shelley, and Keats wore hats which he could not put on."

In 1838 I saw him often, and saw enough of him to have earnest respect and sincere regard for the man whom I had long admired as the poet. He gave me many valuable hints for my guidance while I was compiling "The Book of Gems of British Poets and British Artists." All his "notes" concerning his contemporaries (I have some of them still) were genial, cordial, and laudatory, affording no evidence of envy, no taint of depreciation. His mind was indeed like his poetry, a sort of buoyant outbreak of joyousness, and when a tone of sadness pervades it, it is so gentle, confiding, and hoping as to be far nearer allied to resignation than to repining, although his life was subjected to many heavy trials, and especially had he to complain of the ingratitude of political "friends"—for whom he had fought heartily—when victory was only for the strong and triumph for the swift. Perhaps there is no poet who so entirely pictures himself in all he writes; yet it is a pure and natural egotism, and contrasts happily with the gloomy and misanthropic moods which some have laboured first to acquire and then to portray. "Quick in perception, generous of impulse, he saw little evil destitute of good."

In conversation Leigh Hunt was always more than pleasing; he was "ever a special lover of books," as well as a devout worshipper of Nature, and his "talk" mingled, often very sweetly, the simplicity of a child with the acquirements of a man of the world—somewhat as we find them mingled in his "Jar of Honey from Mount Hybla." It did, indeed, according to the laudatory view of one of his poetic school, often "combine the vivacity of the schoolboy with the resources of the wit and the taste of the scholar."

This generosity of thought and heart is conspicuous in all his writings. His autobiography is full of liberal and generous sentiments—rarely any other—evidence of the charity that "suffereth long and is kind, vaunteth not itself, is not easily puffed up, thinketh no evil." He who might have said so many bitter things, utters scarcely one; he who might have galled his enemies to the quick, does not stab even in thought.

He has written much prose and many poems, and although marred, perhaps, by frequent affectations, his poetry is of the true metal; tender, graceful, and affectionate, loving nature in all its exterior graces, but more especially in man. It is, and ever will be, popular among those whose warmer and dearer sympathies are with humanity. Charles Lamb, in his memorable defence of Hunt against an insinuation of Southey, that Hunt had no religion, thus writes of him:—"He is one of the most cordial minded men I ever knew—a matchless fireside companion." Southey regretted, and justly, that Leigh Hunt had "no religion." He had indeed a kind of scholastic theology, that he considered might stand in the stead of it; he

himself calls it in a letter to me, "a sort of natural piety," but in none of his letters—nor in his Diary—is there the slightest allusion to its consolations, no evidence of trust in a superintending Providence, and but little intimation of belief or hope in the Hereafter. Who will not lament this as they read his writings; knowing how closely combined is love of man with love of God; how much stronger is virtue for the general good when it is based on Christianity? His religion (which he styles in the letter to me I have quoted "a sort of luxurious natural piety") was cheerful, hopeful, sympathising, universal in its benevolence, and entirely comprehensive in charity, but it was not the religion of the Christian, it was not even that of the Unitarian. He recognised Christ, indeed, but classes Him only among those—not even foremost of them—who were lights in dark ages; "great lights," as he styles them, "of rational piety and benignant intercourse"—Confucius, Socrates, Epicurus, Antoninus. Jesus was their "martyred brother," nothing more.

His published book entitled "The Religion of the Heart" (1853, John Chapman, Strand), is but little known; I hope it will never be reprinted. Had Southey read it, he would not have been content with the mild rebuke to Leigh Hunt which excited the ire of one of the gentlest and most loving of the friends of both, Charles Lamb, who in his memorable letter to the Laureate—a letter indignant, irrational, and unjust—bitterly condemned the one for a very mild castigation of the other.\* His theory of religion may, perhaps, be indicated by the following lines, which were certainly among his own favourites. I copy them from Mrs. Hall's Album, in which he wrote them:—

"Abou Ben Adhem (may his tribe increase!)  
Awoke one night from a deep dream of peace,  
And saw, within the moonlight in his room,  
Making it rich, and like a lily in bloom,  
An angel, writing in a book of gold.  
Exceeding peace had made Ben Adhem bold,  
And to the presence in the room he said,  
'What writest thou?' The vision rais'd its head,  
And with a look, made of all sweet accord,  
Answer'd, 'The names of those who love the Lord.'  
'And is mine one?' said Abou. 'Nay, not so,'  
Replied the angel. Abou spoke more low,



THE HOUSE IN WHICH LEIGH HUNT DIED.

But cheerily still, and said, 'I pray thee then,  
Write me as one that loves his fellow men.'

The angel wrote and vanish'd. The next night  
It came again with a great, wakening light,  
And show'd the names whom love of God had bless'd,  
And lo! Ben Adhem's name led all the rest."

Leigh Hunt lived to see political asperities softened down, the distinctions between Whig and Tory gradually diminish, and party bitterness become almost extinguished. He lived, indeed, "through a storm of obloquy, to be honoured and loved by men who had been his most vigorous antagonists." No doubt, as a politician, he "flourished" some years too soon; he was a reformer much too early. Both of his successors, as editors of the *Examiner*, Albany Fonblanque and John Forster, were rewarded in the way that Liberal govern-

ments—more wise in their generation than Tory governments—reward their partisans of the Press. But Leigh Hunt "guided the pen" at a period when little was to be gained by it, except annoyance and persecution—at least, in advocating "the old cause." "Hazlitt used to say, that after Leigh Hunt and himself and their like had done the rough work of the battle for Liberal opinions, the gentlemen of the Whig party 'put on their kid gloves' to

\* I by no means, however, mean to convey an idea that Leigh Hunt was "irreligious" in the ordinary sense of the term. I am quite sure he was not so. The New Testament was a book of his continual study, but it was read in a spirit that brought none of the light it has, happily, brought to other men. If he was a "free thinker," he rendered profound respect to the Divine Author of the Christian faith, and therefore never sneered at those who accept it as a means of salvation, and never wrote with any view to sap or to weaken belief. If we may not class him among the advocates of Christianity, it would be injustice to place him among its opponents. Some one who wrote a touching and very eloquent tribute to his memory in the *Examiner* soon after his death, says, "He had a child-like sympathy of his own in the Father to whom he is gone, of which those who diverged from his path can only say that, ignorant of the direct line to the eternal sea, he took the sure and pleasant path beside the river."

\* A notable instance of this was the altered conduct of Professor Wilson towards his old opponent. He not only wrote a very kindly review of his "Legend of Florence" in *Blackwood*, but lamented the bitter things which had been written in its early numbers, and used to send Leigh Hunt the magazine regularly as long as he lived.



finish the business and carry off the honours."

Leigh Hunt was "a journalist (I again quote from the *Examiner*) when courage and independence were the highest and perhaps the rarest qualities a journalist could show." He wrote when party-spirit ran high, when language was seldom measured by responsibility, when vituperation was a weapon in common use.

In the year 1857 his wife had died. His sons, such as were left to him, had gone forth to fight the battle of life; his mind and his heart were "shaken." In that year he writes, sadly foreboding,—"I am alone in the world;" troubled fancies haunted him. In one of his letters to his attached and faithful friend, John Forster, he murmurs:—"I have been long fancying that most people, some old friends included, had begun not to care what I said or thought about them—whether anything or nothing;" and in another letter he writes,—"Strange to say, it was joy at finding the bookseller offer me more money than I had expected for some copyrights that was the immediate cause of my illness." He met old age with homage, and death with fortitude. Almost the last sentence in his autobiography is this:—"I now seemed—and it has become a consolation to me—to belong as much to the next world as to this; . . . the approach of my night-time is even yet adorned with a break in the clouds, and a parting smile of the sunset."

Alas! He refers not to the hope of the Christian, but to a far dimmer, less rational, and infinitely less consoling faith—"may we all meet in one of Plato's vast cycles of re-existence."

Just two months before completing his seventy-fifth year, "he quietly sank to rest." The oil was exhausted, the light had burned gradually down.

When I saw him last, he was yielding to the universal conqueror. His loose and straggling white hair thinly scattered over a brow of manly intelligence; his eyes dimmed somewhat, but retaining that peculiar gentleness yet brilliancy which in his youth were likened to those of a gazelle; his earnest heart and vigorous mind outspoken yet, in sentences eloquent and impressive; his form partially bent, but energetic and self-dependent, although by fits and starts—Leigh Hunt gave me the idea of a sturdy ruin, that "wears the mossy vest of time," but which, in assuming the graces that belong of right to age, was not oblivious of the power, and worth, and triumph enjoyed in manhood and in youth.†

He died at the house of one of the oldest, closest, and most valued of his friends, Mr. C. W. Reynell, in High Street, Putney. I have pictured the dwelling. It had a good garden, where the poet loved to ramble to admire the flowers, of which he was "a special lover." Immediately in front is the old gabled, quaint-looking Fairfax House, in which, it is said, Iretton lived, and where that general and Lambert often met.

It is pleasant to know that the death-bed of the aged man was surrounded by loving friends, and that all which care and skill could do to preserve his life was done.

There was no trouble, nothing of gloom, about him at the last; the full volume of his life was closed; his work on earth was done. Will it seem "far fetched" if we

describe him, away from earth, continuing to labour, under the influence of that Redeemer I am sure he has now learned to love, realising the picture for which in the Book I have referred to he drew on his fancy—and finding it fact?

This it is:—"Surely there are myriads of beings everywhere inhabiting their respective spheres, both visible and invisible, all, perhaps, inspired with the same task of trying how far they can extend happiness. Some may have realised their heaven, and are resting. Some may be helping ourselves, just as we help the bee or the wounded bird; spirits, perhaps, of dear friends, who still pity our tears, who rejoice in our smiles, and whisper in our hearts a belief that they are present."

"Millions of spiritual creatures walk the earth Unseen, both when we wake and when we sleep."

Leigh Hunt was almost the only one then remaining of that glorious galaxy of genius which, early in the present century, shone upon the intellectual world; he survived them all, and with a memory of each. Some of them were his friends, and most of them his acquaintances. He had seen star after star decline, but might exclaim, and did exclaim, with one of his eloquent contemporaries,—

"Nor sink those stars in empty night:  
They hide themselves in Heaven's own light."

He was buried at Kensal Green, but, unhappily, there is, as yet, no monument to record his name and preserve his memory; that is a reproach to all who knew him, and to all who have read, admired, and loved his many works—a generation that reaps the harvest of his labours. His works will, indeed, do both—they will be his monument—more enduring than any of "piled up stones"—and they will preserve his name for ever among the foremost men of his age and country. But it is not right that the crowded "graveyard" which contains sculptured tablets of so many illustrious authors, artists, and men of science, should be without one to this great writer, and I appeal to the thousands by whom he is estimated to remove from England the reproach. It will gratify me much if I can obtain contributions for that purpose, in addition to my own. A large sum is by no means requisite. Such a monument as Leigh Hunt would desire should be unassuming and unpretending as was his career in letters; and if I am so happy as to receive responses to this invitation, I will set about the work.

#### MR. MORBY'S PICTURE GALLERY.

It is in such collections as that of Mr. Morby, at 24, Cornhill, we look for unexhibited pictures: for it is not to be supposed that we see the labours of the year in the few and special works which each artist sends to the Academy or elsewhere. In his gallery are two of the most recent essays of Mr. Linnell: one, 'Contemplation'; the other, 'The Thunder-cloud.' The former is a pastoral romance, skilful in construction, and, as usual, most impressive in colour. The other reminds us of 'The Windmill'; but with the enrichments of twenty years' additional study. In 'Salome dancing before Herod,' by F. Leighton, A.R.A., the subject, more *Gallico*, is rendered by a single figure, into which is thrown an abandon explicable according to the precepts of the classic Terpsichore. We were gratified here also by an opportunity of examining at leisure 'In the Bey's Garden,' by J. Lewis, A.R.A., in which how successful soever the painter may be in concealing his art, according to the grand precept, the marvellous labour of his small pictures is still discoverable.

In 'A Royalist Family unfriended,' by F. R. Pickersgill, R.A., is the subject exhibited this season at the Academy. The episode is altogether touchingly set forth, and it forms one of this painter's best productions. 'The Death of Adonis,' by Frost, A.R.A., is here, and being a small picture, there is ample opportunity of justly estimating the fastidiously careful labour whereby it is worked out. Mr. Frost is a most careful painter, but the grace and elegance of his results compensate him for the time he bestows on his pictures. He is one of the few who are proud of having sat at the feet of the masters of the Art, and it is not intelligible that he should still be on the lower steps of the ladder of prosperity. 'A Cloudy Day in the Highlands' by T. Creswick, R.A., is a large picture, low in tone, and successful as a description of the scenery of the north. 'The Monastery of the Madonna del Sasso,' by G. E. Hering, is, in bright daylight effect, a contrast to the preceding: the view is on the Lake Lugano; it was painted for the late Duke of Hamilton. By J. Sant, A.R.A., there is 'Preparing for the Bath,'—a study, charming on account of its modest simplicity, and the graceful motive of the figure, of which only the head and bust are seen. 'The Fern Case,' by W. C. T. Dobson, A.R.A., were it not so well painted, would be very like Murillo. 'The Cottar's Saturday Night,' by Alexander Johnston—intended, we believe, to represent Burns's family circle—is, perhaps, the best grouped picture Mr. Johnston ever painted. 'The Text,' J. Phillip, R.A., is one of those free sketches whereby this painter at times shows the cunning of his hand. 'Black Eyes and Blue Eyes,' by W. P. Firth, R.A., presents two small figures—girls posed together—a kind of material very different from that with which he has lately been dealing. J. Calderon's (A.R.A.) subject from the verse of Tennyson—

"Something it is that thou hast lost," &c.—

as seen here, looks the best piece of concentration he has ever achieved. There is a small coast view by C. Stanfield, R.A., wonderfully bright and breezy—the property, we believe, of Mr. Gassiot; and an admirable Venetian subject by E. W. Cooke, R.A. To these we may add 'The Mountain Maid,' by P. F. Poole, R.A.—a girl filling her jug at a hill-side rill; 'The Slothful Wife,' and 'The Industrious Wife,' C. W. Cope, R.A.—two painted domestic lessons; 'Ferretting Rabbits,' also 'The Shooting Pony,' by Ansdell, R.A.; 'The Cornfield,' J. W. Oakes—a view in the Isle of Anglesea; 'The Lady's Tailor,' Marks; 'The Priest and the Bible,' J. Pettie; 'The Blind Beggar,' Gale; 'In the Sanctum,' G. Smith; with others by F. Goodall, R.A., F. Wyburd, Cooper, A.R.A., J. C. Hook, R.A., &c. Although we have seen some of these works before, they are all of such a degree of merit as renders a renewal of acquaintance with them an agreeable refreshment.

#### ART IN CONTINENTAL STATES.

Coburg.—The ceremony of unveiling the memorial statue of the late Prince Consort in this quiet, but picturesque little German town, took place with much ceremony on the 27th of August, the anniversary of his birthday, in the presence of the Queen, and the chief personages of the royal houses of England and Saxo-Coburg, with others. The statue, cast in bronze at Nuremberg, is by Mr. Theed, and stands on a pedestal of polished granite, which bears in front of it the words, "PRINZ GEMAHLE VON GROSSE-BRITANNIEN UND IRLAND," with the dates of his birth and death: and at the back, the date of the erection of the monument, with the verse from the book of Psalms,—"DAS GEDACHTNIS DER GERECHTEN BLEIBT IN SEGEN" (The righteous shall be in everlasting remembrance). The memorial is erected at the sole cost of her Majesty, and stands—in a spot selected by the Queen, in the centre of the town—a tribute of her undying affection for him who was so suddenly taken from her.

\* His last work, only a few days before his death, was an article in the *Spectator*, in defence of his beloved friend, Shelley, against the aspersions of Hogg in a then recently published collection of Shelley's Letters.

† "Those who knew him best will picture him to themselves clothed in a dressing-gown, and bending his head over a book or over the desk."—THORNTON HUNT.

## MINOR TOPICS OF THE MONTH.

**THE HOUSES OF PARLIAMENT.**—The deficiency of light in the Houses of Parliament will be the more felt in proportion as the ornamental details are carried out. Thus it has been found necessary to assist, as much as possible, the relief of Foley's admirable statue of Sir Charles Barry, by carving and gilding the panel behind it in rose diaper. The gilding also of the blank window panels has been refreshed, but these are feeble aids in the absence of direct light. The statue, be it remembered, is placed at the foot of the staircase leading to the committee rooms, on a landing of which are the unfortunate frescoes, on the premature decay whereof so much has been said and written. In the way of restoration, nothing has been done to these works save by Mr. Herbert, who has repainted the head of Franco—the figure behind Cordelia—which is probably an experiment in a direction different from that taken in the first working of the picture. If it be so, its value will soon be seen. There are other portions that require repainting, as, for instance, the head of Goneril, which is blistered, discoloured, and damaged, as essentially as was that of Franco; but it may be desirable to ascertain how far the restored head may be permanent before more be done. The painting of Mr. MacIose's magnificent work, 'The Death of Nelson,' is completed, with the exception of the application of the water-glass.

**ARCHITECTURAL MUSEUM.**—The Council of this institution offers a first prize of £20, a second prize of £5, and a third prize of £2, for the most successful carvings in stone of a subject from Flaxman's illustrations of Dante, entitled 'The Triumph of Christ.' A first prize of £15 for the best, and a second prize of £5 for the next best rendering in wood of a poppyhead not less than 10 in. high and carved on both sides. A first prize of £15 for the best, and a second prize of £5 for the next best reproduction of the head of the Statue of Germanicus in *repoussé* or bossed up silver. A prize of £10, given conjointly by the Ecclesiological Society of London and Mr. Beresford-Hope, is offered for the reproduction in translucent enamels, on a flat "plaque" or plate of silver, of the figure of St. Barbara, ascribed to Nino Pisano, and marked 7,451 in the Statue or Sculpture Collection at the South Kensington Museum. A prize of £10, given by Mr. Ruskin, is offered for the reproduction of the same figure in opaque enamels on copper, similar to those of the chaise No. 2,332, and the two plaques Nos. 2,191 and 2,192, at South Kensington. A first prize of £10 is offered for the best, and a second prize of £5 for the next best panel filled with marble mosaic work, without figures or animal life, suited to architectural decoration. In addition to the above prizes, certificates of merit will be given in deserving cases, and the Council of the Architectural Museum may, at their discretion, award the sum of £1 1s. or upwards, or a book, for objects showing merit, although not sufficient to secure a prize. These competitions are open to all *bonâ fide* Art-workmen, whether members of the Architectural Museum or not.

**ST. PAUL'S CATHEDRAL.**—The embellishment of the interior of St. Paul's has been now suspended for about twelve months, in consequence of the deficiency of funds. There is, therefore, but one of the spandrels over the arches as yet filled, and a very large arrear of gilding has yet to be accom-

plished; this, it is probable, will remain for some time incomplete, as the first work intended to be carried out is the organ case, the expense of which will be at least £2,000. The instrument will be supported on eight marble columns; the design of the case is Renaissance, to harmonise with the cathedral. It is to be regretted that for want of means the modest embellishments of the cathedral of the richest city in the world should be suspended. Some of the recent provincial restorations have cost a larger sum than that now required for St. Paul's. A contemporary journal says that Mr. Watts has undertaken to make designs for mosaics to represent the four Evangelists in as many pendentives of the church, exclusive of one, by the same artist, which had already been made. Also that Mr. Stevens is engaged to furnish designs for mosaics of three prophets of the Old Testament, in addition to that of Ezekiel, which is now in its place.

**PICTURE BUYING.**—In the recent exhibition, at the British Institution, of the works of ancient and deceased masters, hung a large painting attributed, in the catalogue, to Sir A. W. Callcott, R.A., and now the property of Mr. W. Fuller Maitland, one of the Life Governors of the Institution, and a distinguished collector. This picture is claimed by Mr. W. R. Earl, of Shooter's Hill, as the work of his own hand—an original composition, and not a copy of Callcott, or any other master. Mr. Earl informs us he painted the picture, with another, about thirty years ago, for a Captain Barrett, who was then living at or near Leamington, and certainly the evidence submitted to us by the artist is conclusive to our mind of the truth of his statement, even were we disposed to doubt his ability to produce a work of such undoubted excellence as is this. It is simply called in the catalogue 'Sea-shore—Unloading a Stranded Vessel,' but it is actually a view of the harbour, or coast, of Aberystwith, on the shore of which a large brig lies "high and dry," and men with carts and horses are busy all around it. The original sketch, in pencil, has been shown us by the painter, on one sheet of paper, and on several other pieces all the details—what artists sometimes call "short-hand notes"—of the figures, animals, &c., just as they appear on the canvas; all of these he had, fortunately for his own reputation, retained in possession. The picture was, as we understand, purchased by Mr. Maitland—who has been advised of the actual painter's claim—of a well-known dealer, for a very large sum; and at the time, as the report has reached us, it was a debatable point whether it was the work of Turner or Callcott, but was at length assigned to the latter. Mr. Earl is taking measures to trace its ownership since it left his easel, and has advertised in the *Times* for information concerning Captain Barrett, or his executors in the event of his death. At the present time we merely give currency to the fact; what we may hear hereafter will, probably, furnish us with materials for comment.

**THE GALLERY OF FINE ARTS** in the Vauxhall Road, near Vauxhall Bridge, contains a picture called 'S. Antonio di Padova,' and certified as by Murillo. It was in the Gallery of the Museum of Milan, and became afterwards the property of the Emperor Napoleon I., and was by him presented to the Cardinal Oppizzani, on the occasion of his election as Bishop of Bologna. After the death of the Cardinal it was sold by his heirs. The work is said to be authenticated by documents in the archives of the

bishopric of Bologna. The saint appears in the picture as kneeling, and taking the foot of the infant Saviour, who stands before him on a cloud, attended by angel children, who offer him crowns and garlands, emblematical of his future ministry and passion. Supported by two of these on the right is a book, allusive, it may be supposed, to the New Testament. It is altogether a slight picture, and is distinguished by great sweetness of colour. There is in the same gallery another picture, authenticated as by Guido, according to documents existing at Bologna, and known as 'La Vergine al Cardellino.' It shows the Virgin with the infant Saviour, the latter holds by a string a flying goldfinch. In addition to these is a large modern picture of much merit, said to have been painted by Ademallo for the King of Italy. The subject is 'The Battle of Varese;' Garibaldi is introduced as the conspicuous personage of the composition. He is mounted, and accompanied by one of his staff, his attention being, for the moment, engaged by the death of the last of seven brothers, all of whom had died under his command. It is a large picture, simple, but very effective in arrangement.

**THE WEST LONDON INDUSTRIAL EXHIBITION** is stated to be a pecuniary failure; the deficiency, which the guarantors will have to meet, is reported to be about £1,200. We are in no degree surprised at the result, for these undertakings have of late become too common to interest the general public;—the persons, that is to say, whose payments for admission would alone defray the expenses. Even London cannot be expected to support three or four such exhibitions during the year, however worthy of patronage, and people are becoming satiated with them.

**THE EMPEROR OF FRANCE**, on the occasion of the grand *fête* in the month of August, honoured the art of Photography in the person of Mr. Claudet, F.R.S., by conferring on this eminent practitioner the order of *Chevalier de la Légion d'Honneur*.

**THE ANNUAL EXHIBITION** of the Liverpool Academy and Art-Institute, and of the Manchester Royal Institute, opened last month; but no report of either gallery, nor even a catalogue of its contents, has reached us. We hear, however, that the chief attraction at Manchester is the room that contains a small, but very valuable, collection of pictures lent for exhibition.

**THE CHAPEL ROYAL** in the Savoy, destroyed by fire last year, is now rebuilt, under the direction of Mr. Sydney Smirke, R.A., and will shortly be opened. The restoration has been carried out in a style very similar to that of the old edifice.

**MESSERS. DEFRIES AND SONS**, the eminent chandelier manufacturers and contractors for lighting, showed in a significant manner, at the recent visit of the French Fleet to Portsmouth, the resources of their vast establishment, as well as their taste and ingenuity in developing those resources. When the Admiralty forwarded to the firm instructions for illuminating the principal buildings and promenades in the town, the time in which the work was to be accomplished was very limited, but a staff of five hundred efficient persons was immediately mustered, sent down, and commenced operations; and by the appointed evening Portsmouth was brilliant with lights from more than 300,000 lamps, disposed in an infinite variety of elegant devices, besides Chinese lanterns, gas jets, burners, &c. The effect of the whole display is described to have been most splendid.



## REVIEWS.

THE NATURAL HISTORY, ANCIENT AND MODERN, OF PRECIOUS STONES AND GEMS, AND OF THE PRECIOUS METALS. By C. W. KING, M.A., Fellow of Trinity College, Cambridge, Author of "Antique Gems," and "The Gnostics and their Remains." Published by BELL AND DALDY, London.

The volumes previously put forth by Mr. King are sufficient evidence of his fitness to discourse upon such a subject as he has here undertaken, both from a learned and a popular point of view. His respective treatises upon ancient gems and the Gnostics—the latter book noticed at some length in our Journal in the early part of the present year—are well followed up by the volume now before us. "There are more things in heaven and earth than are dreamed of in the philosophy" of most men; and precious stones and gems have a history unknown but to few, and a value, real or fictitious, far beyond that put on them by the lapidary, or those whose brows are encircled by a coronet of the costliest jewellery. From the time when Moses was commanded to make a breastplate for the use of the high priest of the Hebrew nation, and to adorn it with twelve of the rarest stones then known, significant of the tribes of Israel, down to the present time, these precious productions of the mineral kingdom have been eagerly sought after, and as eagerly coveted by all ranks and conditions of mankind in a position to acquire them. Gold, in comparison, is but as dross; a ship-load of the yellow metal is far outweighed, in monetary value, by a single pearl, if we are to credit the well-known story of Pliny, that, at a banquet given to Marc Antony by Cleopatra, the queen threw one of two worn in her ears—each valued at about a million of money—into a goblet, in order to dissolve it, that her lover might see with what disregard of wealth she could entertain him. The whole story is, possibly, only a fiction; or, perhaps, has so much of truth in it as relates to the act, and not to the value of the pearl; yet, who would venture to say what sum the "Koh-i-noor," or the "Great Mogul," with others, would realise, if offered for public sale! It seems not improbable that the whole history of Europe for the last seventy years was influenced by a diamond; for, after the 18th Brumaire, in the early part of the French Revolution, Bonaparte pledged the celebrated stone, known as the "Regent of France"—from its having been bought by the Regent Orleans, who gave £150,000 for it—to the Dutch government, and thus procured funds which enabled him to consolidate his power.

It is a natural consequence of the estimation in which these valuable objects are held, that they should at various epochs in the world's history engage the attention of writers, both directly and incidentally. Pliny quotes by name numerous mineralogists, chiefly Greeks, from whom, in a great measure, he drew the materials for his own remarks in his work on natural history. Among those to whom reference is made are the Archelaus, of whom we read in Josephus as "reigning in Cappadocia," and the Numidian king, Juba II., contemporary with the Emperor Augustus. But nothing of these earlier times have come down to us, except a short treatise by Theophrastus, written about 300 B.C., which Pliny has incorporated with his book, and a poem ascribed to Orpheus, whom Mr. King appears to think in this case is identical with the Mayian Zo-roastres. Of this poem, which is entitled "On Stones," he has given in his volume an elegant translation, though he regards it, from a scientific point of view, as almost valueless; still, beyond its own merits as a poetical composition, it is the sole, and perhaps the most ancient, representative left of the mystic lore of Chaldaea, "that *magorum infanda vanitas* which, ridiculed by the philosophers of the age, but fondly and fully believed in by their contemporaries of every rank, and augmented as time went on with yet more monstrous fables, remained the established faith down to the days of our own great-grandfathers."

The hierarchy of the early Christian church found in these valuable specimens of mineralogy subjects for their pens, even if they had no desire to possess them. About the fourth century, Epiphanius, Bishop of Salamis, in Cyprus, wrote a small treatise on "The Twelve Stones of the High Priest's Breastplate," a work praised by St. Jerome. In the seventh century, Isidorus, Bishop of Seville, speaks of stones and minerals in his "Origines," a work, says Mr. King, "which has a certain value as containing quotations from many authors now lost." Some four centuries after Isidorus, Marbodius, or Marbeuf, Bishop of Rennes, published a "Lapidarium," purporting to be an abridgment of the bulky volume composed by Evax, King of Arabia, and presented to Tiberius Cæsar; while about a century later, i.e. towards the close of the twelfth century, appeared Mohammed Ben Mansur, "who may justly claim the honour of being the first to compose a really scientific and systematic treatise on the subject, in his 'Book on Precious Stones,' dedicated to the Abbasside Sultan of Persia, Abu Naser Beharderdchan. In this work he treats of each stone under three heads, viz., 'Properties, Varieties, and Places producing it.' The knowledge of the characters of minerals displayed throughout this treatise is absolutely miraculous, considering the age that produced it. He actually anticipates by many centuries the founders of the modern science in Europe—Haüy, Mohl, and others—in several points, such as in defining the different species of the Corundum, and in basing his distinctions upon the specific gravity and the hardness of the several kinds."

We mention these writers, all more or less very far distant from us in time, only to show how much attention has been given to the subject. There are many more who might find a place among them, and of whom Mr. King speaks. Of later writers, the principal is, undoubtedly, De Boet, or Boethius, as he is frequently called, a native of Antwerp, and physician to Rudolph II., Emperor of Germany. He published, in 1609, his book, "De Gemmis et Lapidibus," which was reprinted about forty years after, with good notes by Tollins.

It has already been remarked that gems have been presumed to possess a value beyond their rarity and beauty; and it is to this point that most of the ancient writers address themselves. The "Lapidarium" of Marbodius is the last work professing to treat, however imperfectly, of the natural history of stones. Orpheus, Parthenius (a Roman of the time of Nero), Isidorus, Marbodius, and others, refer principally to their magical or medicinal qualities; while the numerous Lapidaria extant in MS., some as old as the thirteenth century, "bid farewell not only to science, but to common sense. They treat not so much upon the natural qualities of gems, whether 'in medicine potable,' or, set as jewels, upon the health of the wearer, as upon their supernatural powers in baffling the influence of demons, and the various evils due to the malice of such beings—plagues, murrains, and tempests." This phase of the subject, as it appears in engraved gems and talismans, has received due attention from our author in his previous work on the Gnostics. And it is both curious and amusing to note what marvellous virtues have been ascribed to precious stones of almost every kind. Pliny, for example, speaking of the amethyst, says:—"The lying Magi promise that these gems are an antidote to drunkenness, and take their name"—which the Greeks interpreted to mean "wineless"—"from this property. Moreover, that if the name of the Moon or Sun be engraved upon them, and they be thus hung about the neck from the hair of the baboon, or the feathers of a swallow, they are a charm against witchcraft. They are also serviceable to persons having petitions to make to princes: they keep off hailstorms and flights of locusts with the assistance of a spell which they teach." But these absurdities are small in comparison with the beliefs of later times, and especially as to the medicinal virtues of costly minerals.

The plan of Mr. King's excellent treatise is simple and perspicuous. Under the head of each stone or mineral—and all are arranged alphabetically—we have its natural history, its

chemical composition, origin, place or places producing it, its varieties, distinctive characters, counterfeits of it, and its ancient and present value. To these is added, as we have just intimated, the consideration of gems as magical and medicinal agents, perhaps the most important of their characteristics in later antiquity, as it certainly was throughout the whole course of the mediæval ages, when the beauty or rarity of a stone counted for infinitely less in the estimation of its value—the *Batrachites*, or toad-stone, for example—than for its reputed virtue in the Pharmacopœia. Among many other virtues possessed by this stone was that of its being an antidote to poison; and it was usual to swallow it as a kind of "dinner-pill," to counteract the effect of any noxious ingredients put into the dish or wine-cup.

Gold and silver lead the author to make some valuable remarks on these metals as matters of currency, and on the question of recent legislation in this country concerning them. Then there is a long and interesting chapter on mediæval decorated plate, another on antique glass, or *pastes*, and one on the jewellery of the ancients; so that nothing which bears on the subject in hand, however seemingly remote, is left undiscussed. Mr. King appears to have exhausted it. He has certainly produced a volume that will well serve the purpose either of reference or of study. It instructs while it entertains.

LEHRBUCH DER PERSPECTIVE FÜR BILDENDE KÜNSTLER. VON OTTO GENNERICH. Published by BROCKHAUS, Leipzig.

A new treatise on perspective may be considered a superfluity; and it is so for those who require nothing beyond a few of the linear principles. To the student of painting, not less than the architect, is a knowledge of perspective indispensable; yet rarely do we enter an exhibition room without observing the most obvious outrages on both aerial and linear perspective. One of the best reputed serious attempts to disembarass the study of its mathematical encumbrances was Lambert's "Perspective Affranchie de l'Embarras du plan Géométral," published about the middle of the last century; and the work under notice proposes the improvement of Lambert's idea. The small treatises that have been written on perspective are legion, and any of these are to students generally the more acceptable in proportion as they eschew philosophy and mathematics. Certainly one of the most experienced and observant teachers that our school has ever produced was the late J. D. Harding, but he could rarely induce any of his pupils to address themselves seriously to the acquisition of a sound knowledge of perspective, as their great object was to master by some royal method the legerdemain of his execution and the elegance of his design. By, however, a playfully seductive system of lines, which he insisted upon as inseparable from drawing, he contrived to impart to his pupils a modicum of perspective equal in extent to that usually regarded as ample, even by very many artists, for pictorial composition.

Of Herr Gennerich's work, it is enough to say that every difficulty in the drawing of any formal body is solved with as few correlative lines as possible. There are many methods of disposing of points and lines; but architectural drawing is an exact process, and nothing can supply the deficiency of a knowledge of the tendency of lines and the disposition of points as determined by absolute rule. The first two chapters of the work treat of aerial perspective, with which we submit it had been better not to have troubled the student until he had advanced in linear perspective. Such subjects as the force, reflection, refraction, colour, diffusion, and polarisation of light, would to a person desirous of learning only enough of perspective for the sake of composition, appear of doubtful utility—how necessary soever a familiarity with the subjects may be to the accomplished artist. But although from this, or any other comprehensive treatise, a smattering is obtainable, it is not to superficial readers that the book is addressed. The linear perspective commences with perpendicular and horizontal lines, horizontal and

perpendicular planes, &c.; proceeding, in these sections, according to a well-digested plan, to treat of the point of sight in relation with the field of construction, the point of distance under the like conditions, the perspective of curved lines, and of bodies the outlines of which are curved, oblique lines and planes, planes oblique to other oblique planes, &c. But among the most useful chapters in the book to painters are those treating of the force, breadth, and projection of shadows, the sun in the horizon—in the zenith, behind the plane of the picture, or before it; the truth of which relations is continually, even by painters otherwise conscientious, made to yield to expediency. In Turner's picture, for instance, of 'The Téméraire,' in the position of the setting sun, the shadow cast on the right bow by the stern could not possibly be so strong as it is given. The work is amply illustrated by plates, and it is on the whole the most perfect treatise on perspective that has appeared for many years.

**THE NEW PATH: a Monthly Art-Journal.** Published by J. MILLER, New York.

Four recent numbers—from May to August inclusive—of this Trans-Atlantic Art-journal are on our table. It is a small publication of sixteen pages, containing some cleverly-written but pungent articles, chiefly on American Art, our own coming in for an occasional page or two of comment. The character of its reviews is undoubtedly "pugnacious," as one of its own countrymen says of it; but then, he adds,— "Certainly the American public, with its very small quantity of artistic knowledge, and very great capacity for admiration, needs a smart castigation at least monthly for its foolish ways. We have not yet, as a country, got over a childish pride in American performances, not for what is good in them, but because they are American; and a still more foolish jealousy of foreign criticism and foreign attainment." Perhaps we should give offence by asserting this to be a truth; but whether it be so or not, the editor of the *New Path* is, without doubt, keenly sensible to any strictures made upon what appears in his publication; for in the number for August he makes some remarks which were printed in our contemporary the *Builder* a text for a most angry discourse on the conduct of this country during the late unhappy civil war in America. Politics in a journal whose speciality is presumed to be the discussion of questions concerning the Fine Arts, are utterly and entirely out of place; and a publication that gives its aid to the fomenting of national dissensions cannot expect to find a welcome beyond the country that produces it. The editor of the *New Path* has evidently made a "mistake" in admitting such a violent diatribe into his columns. "Perhaps," he says, "we betray an unbecoming heat; but the wound which wicked English words have made in American minds rankles deep. We are great enough to forgive, but it would be more than human if we could forget what we have had to endure." Would it not have been greater in him to have left the subject altogether in the hands of the political journals of his country, instead of adding fuel to whatever flame may have been kindled in either land by designating the *Builder* "impudent," because it charges the *New Path* with having "attempted," in a previous paper, "to foster unkind feelings between two kindred nations." For ourselves, we much regret to see our American brother treading such a "path" as this. It cannot lead to a termination honourable to himself, or satisfactory, it is to be hoped, to the majority of his readers.

**THE ILLUSTRATED CATALOGUE OF POSTAGE-STAMPS FOR THE USE OF COLLECTORS.** By Dr. JOHN EDWARD GRAY, F.R.S., F.L.S., V.P.Z.S., &c. Published by E. MARLBOROUGH AND CO., London.

When the system of postage-stamps first came into operation, there were few, indeed, if any, of us who expected to see these tiny bits of printed paper as eagerly sought after as gems and coins, and rare prints, and Wedgwood, &c. &c., are; and that many of them bear a high price in the

market—indicating the estimation in which they are held. "The fashion has been ridiculed," says Dr. Gray, "as all fashions will be; but if postage-stamps are properly studied, collected, and arranged, there is no reason why they may not be quite as instructive and entertaining as the collection of birds, butterflies, shells, books, engravings, coins, or other objects. . . . A collection of postage stamps may be considered, like a collection of coins, an epitome of the history of Europe and America for the last quarter of a century; and as they exhibit much variation in design and execution, they may also be regarded as a collection of works of art on a small scale, showing the style of art of the countries that issue them," &c. &c. Such, with others, are the arguments employed by Dr. Gray, in the introduction to his book, in support of stamp-collecting.

But it is necessary for those who indulge in this luxury to be on their guard against deception; for there are unprincipled dealers in these objects as there are among those who trade in pictures, antiques, curiosities, &c.; the counterfeit is substituted for the reality, forgeries are perpetrated, marks or dates are altered, colours changed by chemical processes; in short, roguery has been, and is, at work to make the thing which is not appear as that which ought to be; and thus the collecting of stamps is not to be thought of without a due knowledge of the subject, acquired by much previous study. We confess to not a little doubt whether the knowledge, when gained, will repay the trouble of learning.

Dr. Gray began to collect postage stamps shortly after the system was established, and before it had become a rage, as he took a great interest in their use and extension; and he believes he was "the first who proposed, in 1834, the system of a small uniform rate of postage to be prepaid by stamps." These circumstances, combined with others well known to those who have taken any interest in the matter, render him as great an authority on this subject as he is acknowledged to be on that of natural history. His catalogue of stamps contains full descriptions of—we presume—all the varieties which have been in use since their first introduction; while of very many of them he has given engravings. China, we believe, has stamps, but they are not mentioned; we have heard they are never allowed to leave the country; certainly we have never seen them. The Mormon territory has its stamp, bearing the head of that worthy specimen of humanity, Brigham Young!

We cordially recommend Dr. Gray's catalogue to all whom it may concern.

**OUR DOMESTIC FIRE-PLACES.** A Treatise on the Economical Use of Fuel, and the Prevention of Smoke. With Observations on the Patent Laws. By FREDERICK EDWARDS, Jun. Published by R. HARDWICK, London.

An Englishman's house is said to be his castle, and his greatest social enjoyment in the castle is that which is felt to be associated with his domestic hearth. It is a matter of concern with him, therefore, that this sacred spot should be rendered as comfortable in every respect, as free from annoyances of all kinds, as skill and ingenuity, without excessive expenditure, can make it. Fuel, even in this land of coal, forms a heavy item in the housekeeper's book of accounts, especially in London, and in localities far away from the "black" regions; and to show how it may be economised, and how the fire-grate should be constructed to send forth its genial warmth most advantageously to the consumer's purse, and beneficially to his person, Mr. Edwards writes a valuable treatise, derived from a thorough practical knowledge of the subject in all its bearings. It is a book which should be not only in the hands of architects and builders, but also in those of every one who is blessed with a comfortable habitation. For a scientific work, it is remarkably free from technicalities, and the whole subject is discussed in a clear, impartial, and instructive manner. The waste in this country of that most precious mineral—coal, is something enormous; and though there is little probability that either we

or our children may live to see the supply exhausted, the diminishing process goes on so rapidly, that the time may not be, after all, so very distant, when those who succeed us will have cause to wish we had husbanded our resources more than we are doing, and as Mr. Edwards shows we might do, and yet add to our comforts.

**THE AUTOGRAPHIC MIRROR.** Lithographed by VINCENT BROOKS. Vol. II. Published at 13, Burleigh Street, London.

We noticed, on its completion last year, the first volume of this most entertaining serial. The second has recently come into our hands. It contains about three hundred *fac-simile* letters, or communications, of notable men and women of all countries who have lived within the last three centuries—kings and queens, princes and nobles, warriors and statesmen, authors, actors, and painters. Not a few of the letters are in themselves of great interest, others are literary, and very many calligraphic curiosities, almost as difficult to decipher, except by an "expert," as an old Chaldean manuscript. Translations into English are given of the correspondence of foreigners, and a short biographical sketch of the writer is appended in all instances. The idea of this work is excellent, and it is carried out with much judgment and spirit. The third volume has been entered upon, and we notice, from two or three Parts which have come before us, that the editor is adopting a smaller and somewhat more convenient form of publication than the preceding volumes, yet without altering the character of the pages.

**THE STUDENT'S ENGLISH DICTIONARY, ETYMOLOGICAL, PRONOUNCING, AND EXPLANATORY.** By JOHN OGILVIE, LL.D., Editor of "The Imperial," and of "The Comprehensive," Dictionaries. The Pronunciation adapted to the best Modern Usage, by RICHARD CULL, F.S.A. Illustrated by about Three Hundred Engravings on Wood. Published by BLACKIE AND SON, London.

Dr. Ogilvie has evidently made the compilation of English dictionaries his speciality; and, to judge from this specimen, he proves himself perfectly qualified for such undertakings. The "Student's Dictionary" is a really valuable work, the result of a thorough knowledge of the etymologies of language. In it the words are traced to their ultimate sources, the root, or primary meaning is given, and the other meanings are expressed according to their best usage. The "pronunciations" appear to us remarkably explicit and intelligible, as well as correct—a desideratum of the utmost importance. The only fault we have to find with the work is the smallness of the type in which it is printed; still, it is clear. But our eyes are somewhat older than the majority of those for whom the book is more especially intended, and it would have considerably increased its size, no less than its cost, to use larger type. This is certainly the best "school dictionary" we know. Its utility is increased by the introduction of numerous woodcuts, illustrating words whose meaning might not otherwise be perfectly understood.

**CASSELL'S HANDY GUIDE TO THE SEA-SIDE.** Illustrated. A description of all the Principal Sea Watering-Places, with their Relative Advantages to the Tourist and Resident. Published by CASSELL, PETER, AND GALPIN, London.

Any recommendation of ours that would cause this little book to be consulted by those meditating a sea-side trip is scarcely of use this year, for the wanderers on sands and coast are now flocking homewards, as the days shorten and the evenings become dark and chilly. It may, however, serve as reference for future excursions; and as the compiler gives almost as much information concerning every watering-place in England and the Channel Islands as the hometraveller cares to know before starting, this "guide" may help him to determine satisfactorily to which quarter he will turn his steps when the summer months come round again.